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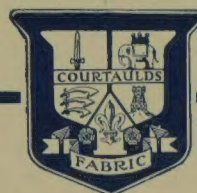
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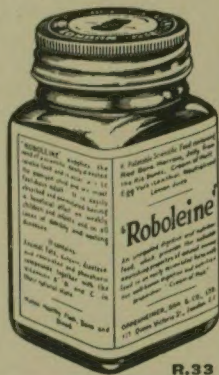
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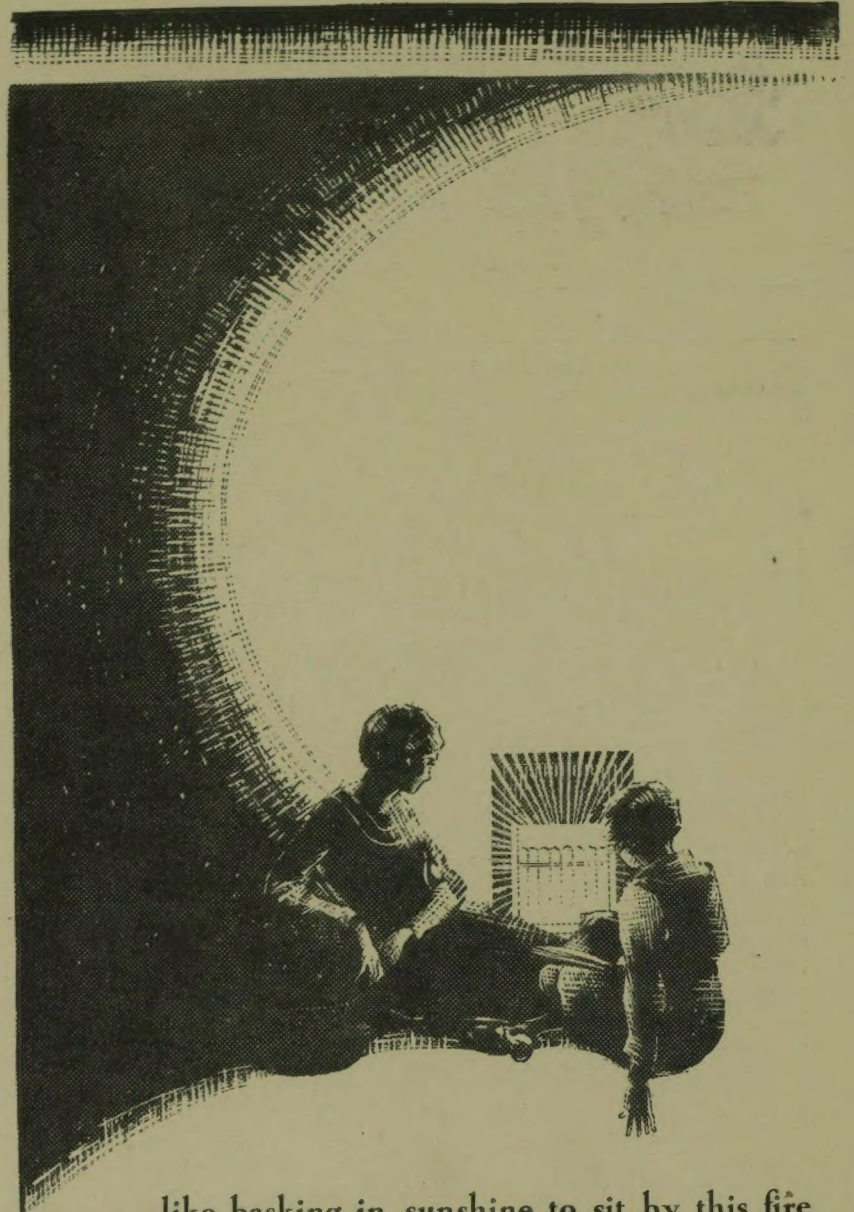
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# THE ILLUSTRATED LONDON NEWS

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SATURDAY, JANUARY 24, 1931.

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A SPEEDY START ON A JOURNEY DELAYED BY A DERAILMENT: THE PRINCE OF WALES AND PRINCE GEORGE (IN THE FORMER'S "PUSS-MOTH" AEROPLANE) LEAVING HENDON FOR PARIS—THE FIRST STAGE OF THEIR JOURNEY TO SOUTH AMERICA.

THE Prince of Wales and his brother, Prince George, left England on January 16 for their tour in South America, where the Prince of Wales is to open the British Trade Exhibition at Buenos Aires on March 14. They did the first stage—London to Paris—rapidly, by air, leaving Hendon Aerodrome just before noon, and landing at Le Bourget, 225 miles away, two hours later. It was only just before noon that the Prince decided to fly to Paris. The weather was overcast, and there was a stiff wind. It was stated that this was probably the last flight he would make in this De Havilland "Puss Moth," which he has used so much

[Continued opposite.]



JUST LANDED AT THE PARIS AIR-PORT: H.R.H. THE PRINCE OF WALES AND PRINCE GEORGE AT LE BOURGET, BESIDE THEIR AEROPLANE.

during the past year, as he has bought a new and improved one of the same type, which has been shipped in H.M. Aircraft-Carrier "Eagle," to be ready for his use at Buenos Aires. The Princes left Paris for Santander, by train, at 8.40 p.m. on January 17. This stage of their journey was delayed owing to the derailment of a northward-bound express train from Spain, which held up traffic. The Princes' train was five hours late at Hendaye. Thence they motored to Santander, where they embarked in the Pacific liner "Oropesa." Photographs of the ship and the royal quarters on board are given on a later page.





By G. K. CHESTERTON.

THE Americans have established a Thanksgiving Day to celebrate the fact that the Pilgrim Fathers reached America. The English might very well establish another Thanksgiving Day, to celebrate the happy fact that the Pilgrim Fathers left England. I know that this is still regarded as a historical heresy by those who have long ceased to worry about a religious heresy. For, while these persons still insist that the Pilgrim Fathers were champions of religious liberty, nothing is more certain than the fact that an ordinary modern liberal, sailing with them, would have found no liberty, and would have intensely disliked almost all that he found of religion. Even Thanksgiving Day itself, though it is now kept in a most kindly and charming fashion by numbers of quite liberal and large-minded Americans, was originally intended, I believe, as a sort of iconoclastic expedient for destroying the celebration of Christmas. The Puritans everywhere had a curious and rabid dislike of Christmas, which does not encourage me, for one, to develop a special and spiritual fervour for Puritanism. Oddly enough, however, the Puritan tradition in America has always celebrated Thanksgiving Day by often eliminating the Christmas Pudding but preserving the Christmas Turkey. I do not know why, unless the very name of Turkey reminded them of the Prophet of Islam, who was also the first Prophet of Prohibition.

It is not, however, in connection with either Thanksgiving Day or Christmas Day, both long past by the date when these lines appear, that I recur for a moment to the somewhat controversial question of the Pilgrim Fathers. It is merely to note anew that there has always seemed to me too much emphasis on the Pilgrim Fathers, as compared with many others who were at least as truly Fathers of the Republic. There has certainly been in recent times a considerable combination between Puritanism and Publicity. The Puritans may not always have approved of the stage, but for all that they got a great deal of the limelight. Somebody managed to make the *Mayflower* as legendary as the Ark or the Argo; indeed, it is legendary in more ways than one, so far as the aim and atmosphere of the expedition are concerned. But I doubt whether most people even know the names of the ships in which many of the other devoted or heroic colonists of America sailed; I, for one, most certainly do not. I will not insist especially on the very noble example of Lord Baltimore and the founders of the State of Maryland, who established the first system of religious toleration in history, for there I might be accused of favouring my own religious sympathies and ideas. But I am at least detached and impartial in the subsequent and somewhat similar story of the founding of the State of Pennsylvania. And whatever ship brought the great Quakers to that settlement has a rather better right than the *Mayflower* to be called, in the language of Mr. Ford, a Peace Ship.

These reflections occurred to me when I was recently standing in the city of Philadelphia, on which looks down the great statue of William Penn, whose unmarked grave lies a mile or two from my own house at home. And it struck me as very strange that all the millions of men, with modern humanitarian sympathies, have said so little of the immense superiority of that intellectual and spiritual leader to the clamorously advertised

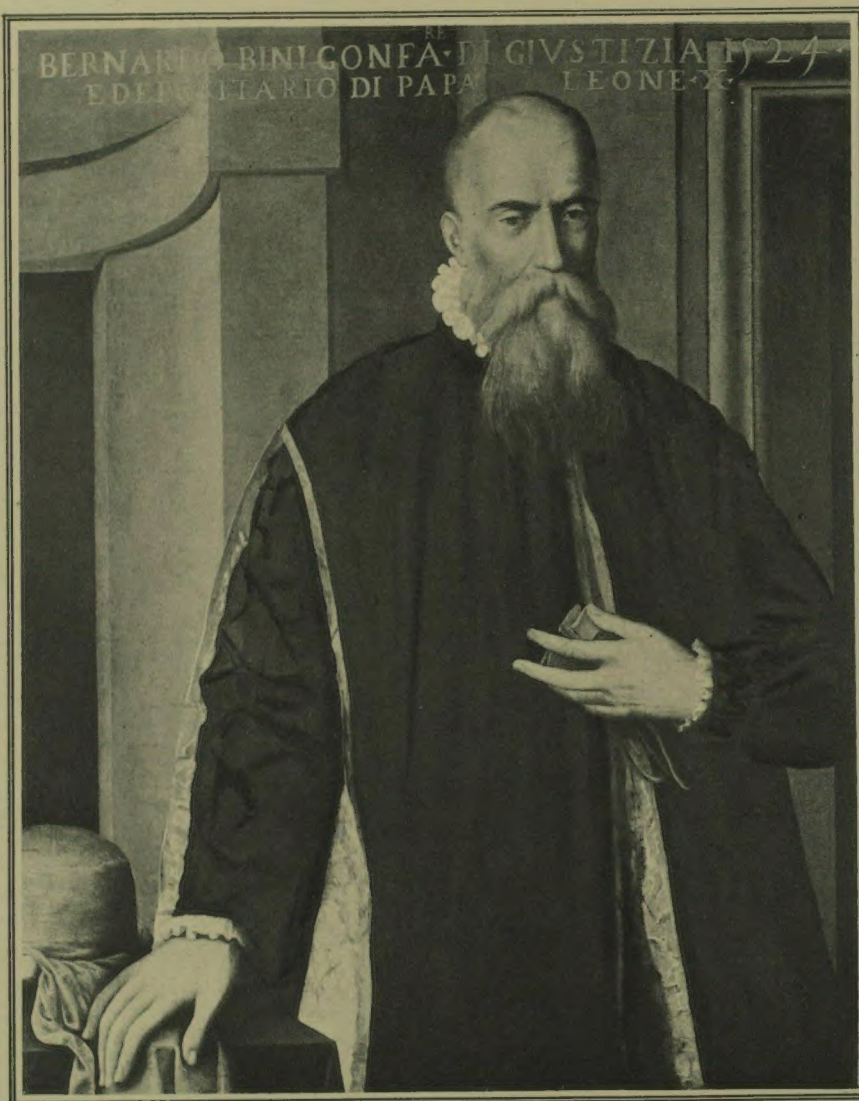
Calvinists of the *Mayflower*. I gravely fear that a great many of them do not even see much difference between the two.

Among the most curious of all curiosities of literature or of legend, I have actually heard a sort of romantic rumour (which I have never been able either to trace or test) that portions of the timber of the *Mayflower* were found in some strange way attached to the old Quaker meeting-house that stands beside Penn's grave. I cannot imagine what the story could possibly mean, or how the incident can possibly be supposed to have come about; unless, indeed, some enthusiastic American globe-trotter merely

An American Puritan in the seventeenth century would have regarded a Quaker very much as an American Puritan in the twentieth century would regard a Bolshevik. And, though Bolsheviks are supposed to be fierce and Quakers were supposed to be meek, they were at least alike each in this: they were what modern America would call Radical, in the sense of going to the real root of the question and answering it rightly or wrongly. In short, they were really Fundamentalists, and most Fundamentalists are not Fundamentalists. For, whatever we think of the thing now called Fundamentalism, it is not fundamental. It is not particularly fundamental to throw a big Bible at people's heads (or rather, a particular translation of the Bible, with a lot of books left out as Apocrypha) any more than to throw the Encyclopædia Britannica or the Institutes of Calvin. Even if it be a truth, it is not a first principle. But it is fundamental, and it is a first principle, right or wrong, to go back, as William Penn did, to the doctrine of the Inner Light. For William Penn really was a great man and not merely a seventeenth-century sectarian; his thoughts, whether we think with him or no, have a meaning in the twentieth century or any century; and he founded something much larger than Pennsylvania and much greater than Philadelphia—a faith that has not yet failed.

I think I know why Penn has been thrown into the shade by the Pilgrim Fathers. It was his politics; and for some they are still a dreadful secret. I was once asked by some worthy modern pacifists, of the Nonconformist culture, to lecture on something in one of the oldest meeting-houses of the Society of Friends. I agreed to lecture upon William Penn, and with secret and malignant joy drew up an elaborate plan for a eulogium on that Quaker hero. I set myself specially to express boundless admiration for all those parts of his life and opinion which his modern Puritan admirers do not admire. I proposed to praise extravagantly his loyal and devoted sympathy with the House of Stuart. I intended to point out eagerly how worthy he was of the gracious and glorious friendship of a man like Charles the Second. I meant to rub in every detail of his diplomatic and political support of the admirable political designs of James the Second. I intended to insist on the intellectual amity, almost amounting to intellectual alliance, which so often bound him to Cavaliers and even to Catholics. In short, it was my evil intention to praise him for everything for which Macaulay blamed him. Then, I thought, when I have explained how intimately identified was Penn with the Royalists, and especially with the Papists, then surely all the Nonconformist ministers would be frightfully pleased. Then should I be acclaimed and admired by all the modern

Puritans for my perfect understanding of the great seventeenth-century sectary. Then should I become the idol of all the people who glorify the Pilgrim Fathers and talk enthusiastically about the *Mayflower*. Then it would be admitted that I also was a grand, grim old Puritan, like all the rest of them. Unfortunately, I fancy I must have boasted of my intention, and some rumour of it must have reached them. For I received at the eleventh hour a hurried request to give a lecture on Dickens. And from this we may learn that, if Dickens was an enemy of the Puritans, he was not so much of an enemy as Penn.



A GIFT TO THE UFFIZI GALLERY: THE ONLY EXISTING PORTRAIT OF BERNARDO BINI, AN EMINENT SIXTEENTH-CENTURY FLORENTINE, WHO WAS *GONFALONIERE DI GIUSTIZIA*, A FRIEND OF MICHELANGELO, AND *DEPOSITARIO* OF POPE LEO X. This very interesting picture has been presented to the Uffizi Gallery, Florence, by that well-known artist, Mr. James Kerr-Lawson, and the gift has been acknowledged with many thanks by the Minister of Education, who regards it not only as a most notable addition to his country's art treasures, but as a work of especial moment in that it is the only existing portrait of the sitter. Bernardo Bini, it should be added, was one of the great bankers of his day; was Standard-Bearer of Justice, an office which the present Italian Government is said to be thinking of reviving; was a friend of Michelangelo; and was *Depositario* of Pope Leo X. At one time, the Triple Crown was in his safe keeping.—[Reproduced by Courtesy of James Kerr-Lawson, Esq.]

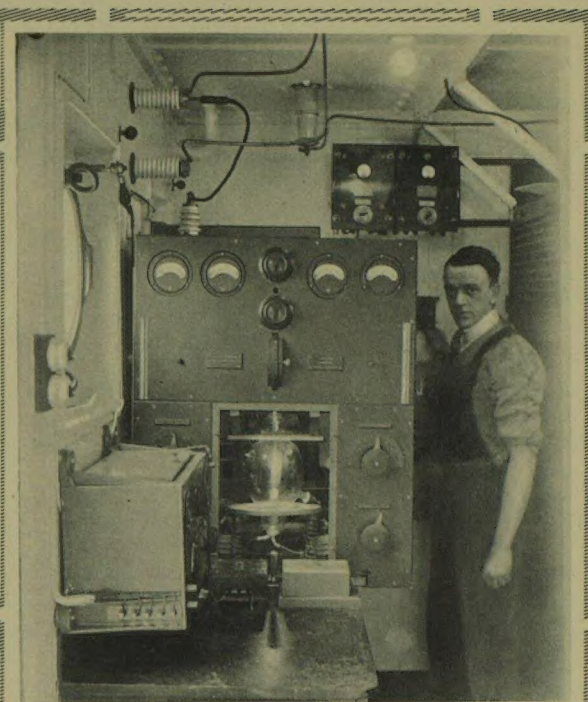
threw fragments of *Mayflower* furniture (said to be rather suspiciously common in the States) at any house that had any connection with any founder of any American State. Anyhow, he might just as well have said that Sir Walter Raleigh sailed in the *Mayflower* as connect William Penn and his people with the fanaticism that filled that famous vessel. He might as well have hung the first Calvinistic meeting-house with rosaries and relics and scapularies belonging to the Catholic Calverts as pretend to have patched up the house of the first Friends with the relics of their mortal enemies and persecutors, the old Puritans.



## THE PRINCES' VOYAGE TO SOUTH AMERICA: THE "OROPESA"; ROYAL QUARTERS ON BOARD.



THE PACIFIC LINER THAT IS NOW TAKING THE PRINCE OF WALES AND PRINCE GEORGE TO SOUTH AMERICA: THE "OROPESA" (LEFT) LEAVING LIVERPOOL FOR SANTANDER, WHERE THEY EMBARKED IN HER.



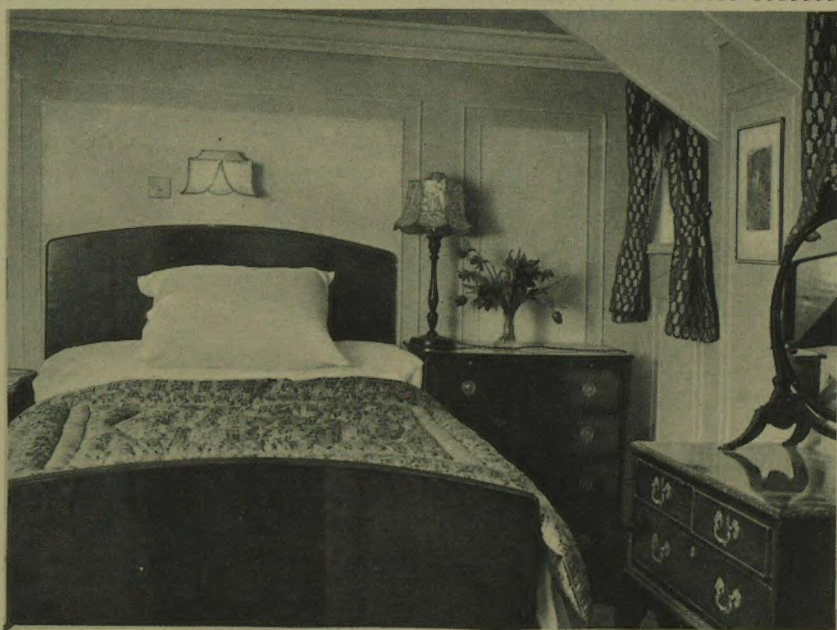
THE MEANS OF COMMUNICATION WITH HOME DURING THE PRINCES' VOYAGE: THE SHORT-WAVE WIRELESS SET AND TRANSMITTER INSTALLED IN THE "OROPESA."



PREPARATIONS AT LIVERPOOL IN THE ROYAL QUARTERS ABOARD THE "OROPESA": GIRLS ARRANGING FLOWERS AND DECORATIONS IN THE PRINCES' DINING-SALOON.



FACILITIES FOR THE PRINCES TO KEEP FIT DURING THE VOYAGE TO SOUTH AMERICA: A CORNER OF THE SPECIALLY EQUIPPED GYMNASIUM IN THE PACIFIC LINER "OROPESA."



SLEEPING ACCOMMODATION FOR A ROYAL TRAVELLER ABOARD THE "OROPESA": THE WELL-FURNISHED BED-ROOM PREPARED FOR THE PRINCE OF WALES DURING THE VOYAGE TO SOUTH AMERICA.



COMFORTABLE QUARTERS FOR THE PRINCE OF WALES AND PRINCE GEORGE DURING THEIR VOYAGE: PART OF THE RECEPTION-ROOM IN THE ROYAL SUITE ABOARD THE "OROPESA."

As noted on our front page, where we illustrate the start of their journey by air from London to Paris, the Prince of Wales and Prince George were delayed five hours, in their railway journey to Spain, owing to an accident which blocked the line. From Hendaye they travelled by car, by way of San Sebastian and Bilbao, to Santander, arriving at 8.50 p.m. on January 18. There they embarked in the 14,000-ton Pacific liner, "Oropesa," which had arrived from Liverpool the same morning, and sailed for Corunna, where the Prince of Wales laid the first stone of a monument to Sir John Moore. After Spain the next call is at Bermuda, which the Prince of Wales visited in October 1920, when he made his grand tour of the Empire in H.M.S. "Renown." This time the stay at Bermuda will be

only for the inside of a day, on January 27. The next stop is Havana, on the 31st, and on February 3 the ship is due in Jamaica. That island was missed in the 1920 tour, and consequently preparations have been made to give the royal visitors a great welcome. On February 8, after passing through the Panama Canal, the ship is expected to reach the north-west coast of Peru. This will be the Prince of Wales's first visit to that country, although in 1925 he visited Chile, Brazil, Uruguay, and Argentina. The chief objective of the present tour is, of course, Buenos Aires, where the Prince is to open the British Trade Exhibition on March 14. Illustrations of that city appear on pages 120 and 121 in this number, with some further details of the itinerary in South America.

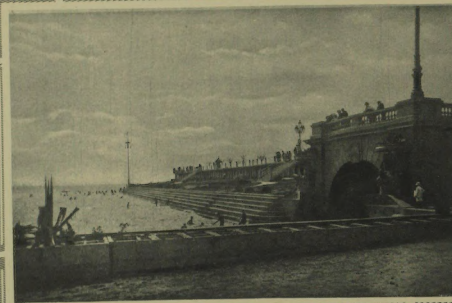


# THE PRINCES' OBJECTIVE IN SOUTH AMERICA: BUENOS AIRES,

AIR PHOTOGRAPHS OF THE RACECOURSE



OFFICIAL BUILDINGS IN THE SPACIOUS CAPITAL OF ARGENTINA: THE PALACE OF THE MUNICIPALITY IN THE PLAZA DE MAYO, BUENOS AIRES.



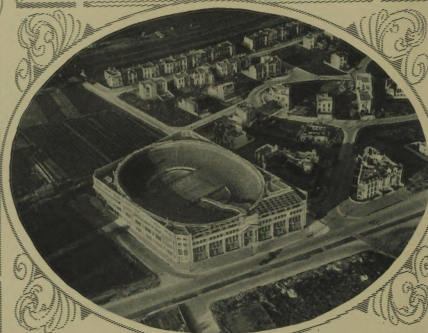
WHERE BATHERS ENTER THE WATER DOWN A FLIGHT OF STEPS: THE BALNEARIO MUNICIPAL (MUNICIPAL BATHING-PLACE) IN BUENOS AIRES.



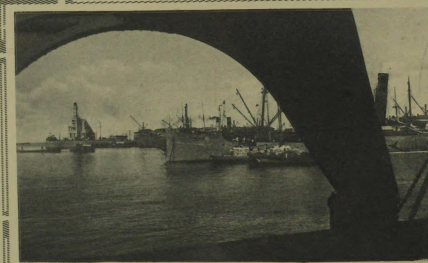
THE ARGENTINE COUNTERPART OF REGENT'S PARK: THE ZOOLOGICAL GARDENS AT BUENOS AIRES—AQUATIC BIRDS ON THE LAKE.



A CENTRE OF ATTRACTION FOR THE SPORTING FOLK OF BUENOS AIRES: THE RACECOURSE, AS SEEN FROM AN AEROPLANE.



WITH A SAUCER-SHAPED TEST TRACK ON THE ROOF: THE UP-TO-DATE BUILDING OF A MOTOR-CAR IMPORTING FIRM IN BUENOS AIRES.



THE HEADQUARTERS OF YACHTING AT BUENOS AIRES: THE NORTH DOCK, AND THE ARGENTINE YACHT CLUB.

The Prince of Wales and Prince George will see many wonderful places during their tour in South America, but the culminating point, of course, is Buenos Aires, the federal capital of the Argentine Republic, where, on March 14, the Prince of Wales is to open the British Trade Exhibition. The royal brothers left London on January 16 by air to Paris, and thence travelled to Spain by rail and car. At Santander they embarked in the mail steamer "Oropesa," on the 18th, for the voyage across the Atlantic, through the Panama Canal, and down the west coast of South America to Mollendo, in Southern Peru, where they will leave the ship and continue their journey by land and air. Their route lies through Curco, the ancient Inca city in Peru; Lake Titicaca; La Paz, the capital of Bolivia; to Antofagasta, in Chile, and thence by air for nearly 1000 miles to Santiago and Valparaiso. Their point of entry into Argentina is at Bariloche, on Lake Nahuel Huapi, and thence they will cross by train to the Atlantic coast. Most of the first fortnight in March is to be spent at Mar del Plata, a famous Argentine seaside resort, whence they will proceed to Buenos Aires for a visit of three days, including the Exhibition ceremony. Buenos Aires (meaning "good air") is situated on the estuary of La Plata, about 150 miles from the sea. In recent years great harbour works have increased its importance. The city was originally founded in 1535, by Don Pedro de Mendoza, and, after destruction by natives, was refounded in 1580 by Don Juan García de Garay. In 1775 it became the seat of a Spanish Viceroyalty. Until 1882 it was the capital of the Province of Buenos Aires, but in that year the city, with the district surrounding it—a total area of 83 square miles—was placed under the general government of the Republic.

# AIRES, AND THE SITE OF THE BRITISH EXHIBITION.

AND THE DOCKS BY AEROFILMS, LTD.



ONE OF THE CHIEF PORTS FOR THE WORLD'S TRADE WITH SOUTH AMERICA: THE GREAT DOCKS AT BUENOS AIRES CROWDED WITH SHIPPING—AN AERIAL PHOTOGRAPH SHOWING (AT THE FAR END ON THE LEFT) A ROW OF HUGE GRAIN-ELEVATORS, AND (IN THE MIDDLE DISTANCE ON THE RIGHT), A FAMOUS STATUE OF COLUMBUS IN AN OPEN SPACE FRONTING THE DOCKS.



WHERE THE PRINCE OF WALES HAS ARRANGED TO OPEN THE BRITISH TRADE EXHIBITION ON MARCH 14: AN AIR VIEW OF PART OF THE CITY OF BUENOS AIRES, SHOWING THE EXHIBITION SITE (USED FOR GREAT AGRICULTURAL SHOWS) MARKED ON THE PHOTOGRAPH BY A DOTTED LINE.



## BOOKS OF THE DAY.

**M**ORE than one part of the Empire is at present in a state of political transition, and I should not be surprised to hear before long of further "Round-Table Conferences" on other countries besides India. A round table is all right, of course, so long as we get a square deal, and a due stiffening of English oak in the subsequent furniture. Just now I am concerned particularly with two books about a part of Africa whose affairs are at a transitional stage. One of them, I feel sure, will have found a diligent reader in Sir Stewart Symes since his recent appointment. I refer to "THE HANDBOOK OF TANGANYIKA." First Issue, 1930. Issued by the Chief Secretary's Office. General Editor, Gerald F. Sayers. With Illustrations and Maps (Macmillan; 10s.).

This substantial and well-produced volume—remarkably cheap considering the number of beautiful illustrations and coloured maps—seems to me an excellent example of its type; indeed, I do not remember to have seen one that looked less like the average "handbook," which is not generally remarkable for tasteful format. The illustrations include several of Mr. Marcuswell Maxwell's fine photographs of African big game, familiar to our readers from the specimens given in our pages last year. Two points are emphasised in the preface by the Chief Secretary of Tanganyika, Mr. D. J. Jardine. "Although the Handbook," he writes, "is compiled from official records, and is the property of the Government, the book is not to be regarded as an official publication, and the Government assumes no responsibility for any statement made or opinions expressed. Secondly, this is only a first issue of a publication which, I hope, will be reissued from my office every two or three years." Perhaps it will grow more official with increasing age, and, anyhow, the above disclaimer rather suggests, for practical purposes, a distinction without very much difference.

It was a surprise to me, and may be so to other readers, that there was a connection in early times between East Africa and the country whose art London is now admiring at Burlington House. In an interesting historical chapter, which includes, of course, the Great War period, we read: "Active colonisation by Arabs from Oman appears to have begun in the eighth century A.D. as a result of the spread of Islam, but it is possible that settlers arrived from both Arabia and Persia some three centuries earlier. . . . Whether the Arabs were preceded or followed by the Persians is uncertain, but the presence of true Persians on the East African coast has been established by the discovery of Persian inscriptions and coins, and of ruins of Persian architecture. . . . The oldest town in Tanganyika Territory is Kilwa-Kisiwani (Kilwa-on-the-Island). . . . This Persian town was founded probably upon a far older site, by a son of the King of Shiraz, about the year A.D. 975, and the ruins of two mosques which, according to tradition, were built at the end of the twelfth century, are still visible. The Arabian and Persian colonies in East Africa are said to have reached the height of their prosperity between A.D. 1100 and 1300."

Another valuable section of the book is that dealing with game, natural history, and sport. The question of game preservation in East Africa, as our readers are aware, is one of great urgency. Outlining the position as it appears to the authorities, the editor of the Handbook writes: "There are two extremist schools of thought in regard to the preservation of African fauna; the first, which favours the enactment of stringent laws for the protection of game and their rigorous observance, even at the expense of native interests and economic development; and the second, which holds that, as the progress of native and non-native agriculture and game preservation cannot go hand in hand, the game is inevitably doomed to extinction in the course of a few generations, so that protective steps may as well be abandoned. To neither of these policies does the Government of Tanganyika subscribe, and the problem before it is to reconcile the

reactionary views of the one with the pessimism of the other."

A strange contrast to the present orderly state of this mandated territory is afforded in a remarkable book of personal experiences showing the conditions that prevailed some sixty years ago. It is called "KACHALOLA"; or, the Early Life and Adventures of Sidney Spencer Broomfield, Ivory Hunter, Prospector, Specimen Collector, Pioneer, Pearl Fisher, and Doctor of Medicine. Related by Himself. With Maps, Appendices, and Frontispiece Portrait (Peter Davies; 10s. 6d.). "Kachalola" is the author's native name, analogous to those received by certain of the characters in "King Solomon's Mines," or to the name of "Tusitala" ("Teller of Tales"), which the Samoans bestowed on Robert Louis Stevenson. "The name Kachalola," writes Dr. Broomfield, "was first given me because I had a lot to do with bringing the tribes together. I have been told by some natives that it means 'bring us together,' and by others 'the great hunter.'" The original language must be somewhat elastic!

In some respects Dr. Broomfield's story reminds me of that of Aloysius Horn, but it is, I think, more full of fighting and blood-curdling incident generally. The whole manuscript, we learn, was written out by the author in his own hand at the age of eighty-three, and he is still full of literary projects! His narrative falls into four episodes, the first two dealing with East Africa, in 1868-9 and in 1872-4 respectively; the third with Southern Asia and the Dutch

Full of perfume that would be both enjoyable and annoying. Admired and loved by all of us, and not plucked by any. It was unsullied and perfect when we left the island."

Dr. Broomfield tells us that his friends "never tired of the yarns I had to tell," and I am not surprised. In conclusion, he promises us further delectation. "What I have already written," he says, "only covers a period of about eight years. When I left New Guinea I was only twenty-nine, and most of my life was still before me. I have yet to tell of adventures and tight corners as exciting as any I had passed through. How, for example, I poached pearls and shell in Ceram, and nearly got nabbed by a Dutch gun-boat. How I wandered in the Never-Never of Western Australia for nearly two years, suffering damnably from thirst, tortured by ants, and threatened on one occasion by the natives. How I visited Africa again, and wiped out the Arab slavers at Fort Tengora, and set the natives against the Baluchi employed by the Sultan of Zanzibar."

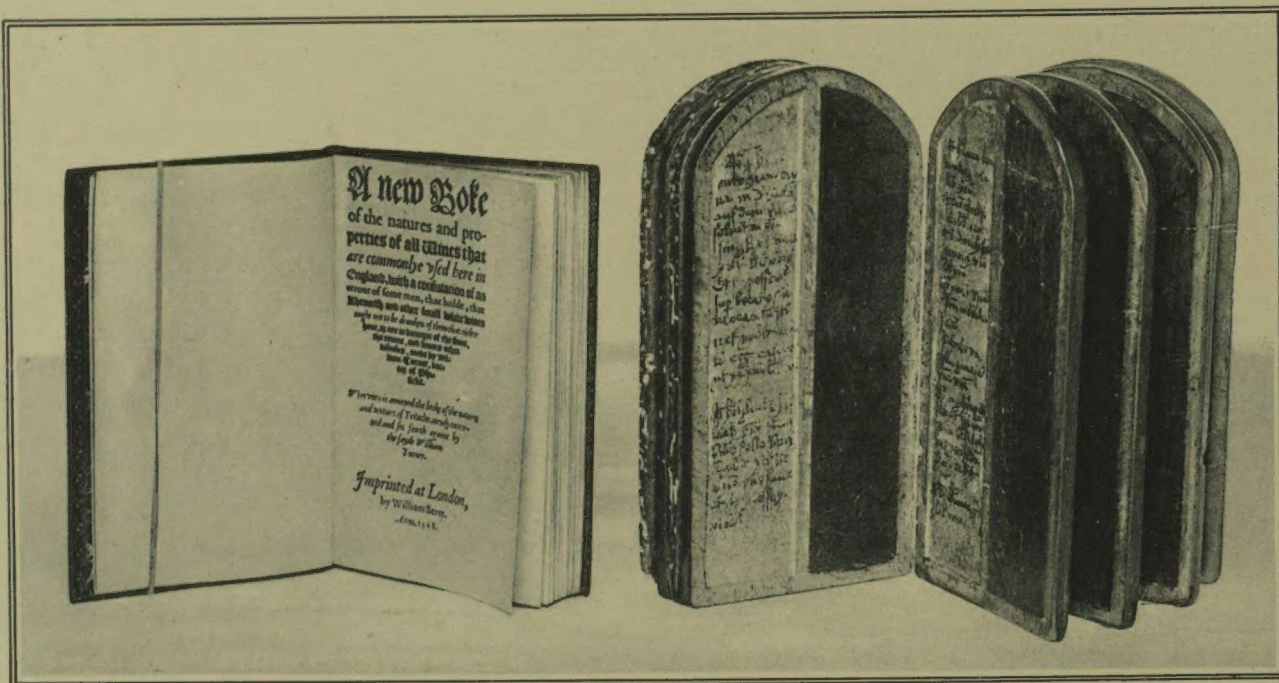
Personal adventures of a less lurid character and of more recent date, elsewhere in the same continent, are described in a book of reminiscences entitled "TUNISIA." By Lieut.-Colonel Sir Reginald Rankin, Bt. (Lane; 12s. 6d.). There are no illustrations. It forms Volume III in the author's collected works, of which the first two were "A Subaltern's Letters to His Wife" and "A Tour in the Himalayas and Beyond."

The present volume contains no preface to link it up with anything that has gone before, or to give any indication of the date or objects of the journey. It begins as follows: "We left England at the beginning of October, as you may remember." As I did not remember, I felt rather mystified, but went on reading to learn when it was that the author's journey took place. He describes vicissitudes of Tunisian travel, and the people—native or French—whom he encountered, in a breezy, humorous style that is very entertaining. It was not till I arrived at page 83, however, that I discovered to what period his book relates. At this point he writes: "On Sunday, the eighteenth of November, in the year of grace nineteen hundred and six, in latitude 34°, there was as thick a fog as you will generally find in England out of the big cities. . . . Into

this fog we plunged, and rode forty miles to Gafsa."

Then follows a passage which will serve as well as another to indicate the author's humorous manner. "As we neared the town, with its dark-green oasis of irrigated gardens set against the silver of the lake beyond, Toughguts, still limping on three legs, sniffed the air and trotted forward. For friend Toughguts was still with us, silent by day, an inferno of barks by night. . . . and so we parted, never to meet again on this planet. Toughguts reached the town before us, and we saw him no more. And, much as I hated Toughguts when he was with us, I can never think of him now without a sigh. . . . 'To bark all night is my business,' said Toughguts to himself. 'These cursed Ingleses do not understand me; but Allah is great, and I shall find solace after tribulation.'" I regret to add that readers of this paper, in particular, will hardly appreciate the author's constant and somewhat bitter allusions to archaeologists as human "jackals."

Having now come to the end of my tether, I must reserve for future discussion three other books that are mainly of African interest: "EGYPTIAN SCULPTURE." By M. A. Murray. With Preface by Professor Ernest A. Gardner. Illustrated (Duckworth; 15s.). "THE CAT IN THE MYSTERIES OF RELIGION AND MAGIC." By M. Oldfield Howey. Illustrated (Rider; 18s.). and "THE ISLAND OF PENGUINS." By Cherry Kearton. With 90 Photographs and Map (Longmans; 10s. 6d.). This last tells the same story as that delightful film, "Dassan," lately produced at the Polytechnic. C. E. B.



UNIQUE TREASURES EXHIBITED AT THE FIRST EDITION CLUB: (ON THE RIGHT) A FOURTEENTH-CENTURY "RENT BOOK" OF A BAVARIAN MONASTERY, IN ANCIENT TABLET FORM; (LEFT) THE ONLY KNOWN COPY OF A 1568 "BOKE" ON WINE BY QUEEN ELIZABETH'S PHYSICIAN, AND THOUGHT TO HAVE BEEN STUDIED BY SHAKESPEARE.

The First Edition Club is holding at 17, Bedford Square, until February 12, a remarkably interesting exhibition (open to friends of members by invitation) of books illustrating "The Art of Good Living," lent by M. André Simon, author of a well-known work bearing that title. The formation of this wonderful collection has taken him twenty-five years. The chief treasure (seen above on right) is the "Rent Book of the Monastery of Polling" (in Bavaria) dating from about 1380. It consists of eight wood tablets joined by a parchment band. On the left sides are recorded, on parchment, names of people who paid revenue, chiefly in wine. The right sides are of black wax for the collector's notes. Beside it in our photograph is the only known copy of "A New Boke of the natures and properties of all Wines that are commonly used here in England," by William Turner, "doctor of Physicke," printed in London in 1568. Dr. Turner was physician to Queen Elizabeth, and his book, in the opinion of M. de Fleuriau, the French Ambassador, was the source of all Shakespeare's knowledge about wine.

East Indies in 1874-5; and the fourth with New Guinea in 1875-6. Appendices describe "the African background" and "head-hunters and pirates of Borneo."

There were occasions when, in leading his expeditions, the author had to deal severely with some of his followers. One passage, in which he defends his action in executing two delinquents, shows vividly the state of East Africa about the time when it was being opened up by Livingstone and other explorers. "Readers might think I did wrong," says Dr. Broomfield; "but let them consider the circumstances. I was one white man alone in this part of Africa. I was travelling with a large crowd of natives, more than two hundred of them armed with guns. I had to travel through strange tribes and had to fight my way half the time. . . . My aim was to make the natives respect the white man, and to a certain point, fear him, and I was trying to make it easy for the next white man who followed me. There was no government in the country, and these natives had only been used to Arab half-castes, Indians, and the cut-throats who accompanied these slavers and traders from the coast. I was trying to make these natives see that a white man was different." The New Guinea chapters, in which Arab slavers are replaced by head-hunters and cannibals, are equally rich in thrills. They possess also a touch of romance in the character of Tulip, the native or half-caste girl who belongs to the same category as Fayaway. Of her the author waxed lyrical. "The Golden Tulip," he writes, "was undoubtedly the blossom of blossoms of New Guinea. Perfectly formed, beautiful, charming, and very sweet."



## THE REVOLUTION IN PANAMA: ARMED CIVILIANS; BELLIGERENT FIREMEN; UNITED STATES GUARDS.



AT THE PRESIDENTIAL PALACE DURING THE REVOLUTION IN PANAMA: THE REMOVAL FROM THE BALCONY (LEFT) OF THE BODY OF A REBEL WHO HAD BEEN SHOT BY PALACE GUARDS.



THE ARMING OF THE INSURGENTS DURING THE REVOLUTION IN PANAMA: CIVIL GUARDS RECEIVING WEAPONS AT THE PANAMA CITY CENTRAL POLICE-STATION, AFTER IT HAD BEEN CAPTURED FROM THE GOVERNMENT FORCES.



THE UNITED STATES' INTEREST IN THE REVOLUTION IN PANAMA CITY: U.S.A. TROOPS ON DUTY AT THE LIMIT OF THE CANAL ZONE AREA.



AFTER A RAPID CHANGE OF GOVERNMENT IN WHICH FIREMEN AND CIVILIAN GUARDS PLAYED A CONSIDERABLE PART: ARMED CIVILIANS AND A PATROL OF FIREMEN AT THE PRESIDENTIAL PALACE, PANAMA CITY.

The Government of Señor Don Harmodio Arosemena, the Liberal leader who, in 1928, became President of Panama for a term which would normally have expired in 1932, was violently overthrown on January 2 by Señor Harmodio Arias, a lawyer, and other leading figures of the Republic. The Insurgent forces, which consisted largely of young members of the Acción Communal—a sort of citizens' reform association, which based its propaganda on an appeal to patriotism, and on charges of graft and tyranny against the Government of the ruling President—seized the central police station and captured and arrested Señor Arosemena in the Presidential Palace, with the result that that leader abdicated later. A Provisional Government established by Señor Arias at once began to take over

the control of the city. In all, eight people are reported to have been killed, and many more wounded. There were no casualties among British subjects, and there was no damage to British property. A lorry-load of United States troops arrived in Panama to guard the Legation there; additions, of course, to those in the Canal Zone. Señor Alfaro, the Minister of Panama at Washington, later accepted the Presidency of the Republic. Four days afterwards it was announced that the new régime, which accused its predecessors of setting-up a virtual dictatorship, had succeeded in establishing at least formal control over the nine provinces of the Republic. Business in the capital was proceeding normally, and only a few armed patrols of the Acción Communal remained on guard.



# ON SKATE AND SKI IN SWITZERLAND.

BEING AN APPRECIATION OF  
**"WINTER SPORTS."** Edited by the Hon. Neville Lytton.\*

(PUBLISHED BY SEELEY, SERVICE AND CO.)

"THE great popularity of winter sports," writes Mr. Neville Lytton, "dates from the Grindelwald Conference. This was organised by Sir Henry Lunn in 1892; its object was to unite all the Christian Churches." The Conference failed to achieve its object, but the climatic conditions under which it met demonstrated to Sir Henry Lunn that Switzerland was an ideal place to spend the winter in. This discovery he made known to the world at large, and the world was quick to act upon it. So that, although the Conference failed to reconcile the Churches, it sowed a seed of international fellowship and good feeling which has already borne good fruit. "The racing fraternity," says Lord Knebworth, "is a growing one in Central Europe. It breeds fine ski-ing, and fosters the best possible international relations. That, if any were needed, is its justification."

The present volume, which is the eighth in the Lonsdale Library, covers the whole field of winter sports—skating, ski-ing, curling, bob-sleighbing, and tobogganing; and there is a chapter devoted exclusively to aspects of these pastimes which particularly affect women. It is therefore a most comprehensive survey. Under the editorship of Mr. Neville Lytton, six writers have contributed to it, and all six have managed to combine readability with a technical treatment of their subjects—no small achievement. Perhaps the expert will profit most from their pages. The initial stages of any sport are difficult to master without ocular demonstration; whereas those who are proficient can easily modify and improve their technique in accordance with written precepts. The novice, therefore, would do well to take the book out with him and study it in conjunction with practical experiments on the snow-slope and the rink. Thus applied, he will find its advice of the highest value; for the book, though addressed to all classes of performers, is written with a special eye to the needs of the beginner.

It is not, however, merely a collection of manuals. The different sports are discussed, not only as ends in themselves, but with regard to their place among the pleasures of life. All the authors, especially Lord Knebworth, write with enthusiasm; the intoxication of the mountain air gets into their pens, making them testify to the joyous conditions, as refreshing to the heart and mind as to the body, in which these sports are practised. The attempt to get mechanically perfect a physical movement is often, as golfers and pianists know, a tedious business, little calculated to promote *joie-de-vivre*. One tends to become conscious only of the limitations and restrictions imposed by one's awkwardness. The time when the Ugly Duckling will be transformed into the swan seems far away, and meanwhile there one is, surrounded by a muddy field or cooped up in a small room, doing the same movement over and over again. But the contributors to "Winter Sports" make us continually aware of the glorious scenery of the mountains, so vitalising and invigorating that drudgery itself becomes a form of recreation.

Nor are they so much engrossed with the task of initiating us into the technical mysteries of skating and ski-ing as to ignore the humaner aspects of those pastimes. Not all of them can boast great antiquity; but ski-ing, skating, and curling have a long and honourable history.

Ski-ing is first mentioned by Procopius between A.D. 526 and 559. "He speaks of a race of Skrid finns or 'gliding Finns,' presumably as distinct from some other Finns who did not glide." A thousand years later a Zurich professor makes the following reference to ski-ing: "Those who wish to cross deep snow in places where there is no path make use of the following device to prevent their being swallowed up. Small and slender planks are taken, or circles of wood similar to those which are employed to construct casks. The feet are securely attached by ropes to these discs. By this means one's tracks are enlarged; one is not swallowed up and scarcely sinks into the snow. We read in Xenophon something similar. The Greeks, in fact, whilst traversing the mountains of Armenia by a snowy route, instructed by the natives, enveloped in small bags the feet of their horses, who would otherwise, treading on their unprotected hoofs, have sunk in the snow up to their bellies."

It is clear that in early times the use of skis was strictly utilitarian.

"Gustavus Vasa and Gustavus Adolphus both used troops on ski in winter and early spring campaigns," Lord Knebworth tells us. In Cumberland, "shees" were once used for getting about when the winter was exceptionally severe. It is only within living memory that ski-ing has been organised into a sport.

"The pioneers were naturally the descendants of those Scandinavian Vikings who had numbered ski-ing amongst the prime accomplishments of man. In 1870 the Telemark peasants paid a visit to Christiania and gave an exhibition of ski-ing. In 1877 the Christiania Ski Club was founded, and in 1879 the first real jumping competition was held on the Huseby Hill. . . . The leaping competition" (says Mr. Crichton Somerville) "proved most highly interesting,



AIDED BY THE NATURAL LIFT GIVEN BY A BUMP:  
 A "GELANDERSPRUNG" THROUGH THE STICKS.

"If you ski over a small bump it will lift you into the air. If you crouch down before you reach the bump and spring into the air so as to synchronise your spring with the natural lift which the bump gives you, you will find it a most agreeable sensation. A straight jump made in this way, which enables you when landing to continue your course, is generally known as a 'gelandersprung.'"

though in some respects quite comical. Every man, except the Telemarkings, carried a long stout staff, and on that, so they thought, their lives depended. Starting from the summit, riding their poles, as in former times, like witches on broomsticks, checking the speed with frantic efforts, they slipped downwards to the dreaded



AN ACCOMPLISHMENT THAT IS USEFUL ON OCCASION FOR NEGOTIATING A FENCE OR SOME OTHER OBSTACLE: A SKI-ER "STUNT"-JUMPING WITH THE STICKS.

Illustrations reproduced from "Winter Sports" (Lonsdale Library) by Courtesy of the Publishers, Messrs. Seeley, Service and Co.

platform, or 'hop,' from which they were supposed to leap, but over which they trickled, as it were, and, landing softly beneath, finally reached the bottom somehow. . . . But then came the Telemark boys, erect at starting, pliant, confident, without anything but a fir branch in their hands, swooping downwards with ever-increasing impetus until, with a bound, they were in the air, and 76 feet of space was cleared. . . ."

The Scandinavian ski was not well adapted for Central European conditions, nor was the Scandinavian technique. It took some time for the elementary principles of ski-ing

to be understood; the first German newspaper interested in the sport announced: "The runners let the ski carry them where it will until the air acts as a natural brake and brings it to rest." But soon a rival school to the Scandinavian appeared. It was founded by Zdarsky, at Lilienfeld. "The single pole, the short ski, and the stemming turn were the hall-marks of the Lilienfeld technique, and its great asset was that it was easily and quickly learnt by the novice." Though one school of ski-runners still holds to the Lilienfeld tradition, in the main its tenets have been discarded. But this does not mean that there will be no further developments in practice and technique. "The whole art and conception of ski-ing," says Lord Knebworth, "is still in its infancy."

Whether skating is so ancient an art as ski-ing I do not know, "but" (Captain Duff-Taylor says) "bone runners have been discovered in England and many Continental countries, which definitely proves that skating as a method of getting from place to place was in full swing as early as the eighth century, and there is no reason why the art may not be of much earlier origin." The first documentary evidence of its existence occurs in the chronicle of Fitz-Stephen, a work of the twelfth century: "When the great fenne or moore (which watereth the walles of the cite on the North side) is frozen, many young men play upon the yce, some striding as wide as they may doe slide swiftly—some tye bones to their feete, and under their heels, and shoving themselves by a little picked staffe, doe slide as swiftly as a bird flieth in the air or of an arrow out of a cross-bow. Sometimes two run together with poles, and hitting one the other or both doe fall not without hurt. Some break their arms, some their legs, but youth desirous of glory in this sort exerciseth itself against the time of war." The first picture of skating is a woodcut that dates from 1498. It portrays a lady, the Holy Virgin Liedway, in the act of falling on the ice, an accident from which she suffered (Captain Duff-Taylor tells us) all her life, so that she "entered a religious society and spent the remainder of her days in restful contemplation instead of rude and rough sport." On the 1st December, 1662, Pepys records that for the first time he saw people "sliding with their skatees, which is a very pretty art." A fortnight later he accompanied the Duke "into the parke where though the ice was broken and dangerous yet he would go slide upon his scates, which I did not like, but he slides very well."

This entry is remarkable for two things; it is probably the first reference in England to blade-skating, and it calls skating an art. Another contemporary observer remarks that it was "a very extraordinary thing to see the Princess of Orange with very short petticoats, and these tucked up half-way to her waist, and with iron pattens on her feet learning to slide sometime on one foot, sometime on another."

Thus came into being a special costume for skating. In the early nineteenth century skaters were apparently ballasted like balloons: "When practising the outside edge," said a manual of the period, "the right-hand pocket of the skater's jacket should be weighted with shot, and a bag of shot or weighty article should be carried in the right hand. These weights to be transferred to the left side when the left outside edge is being attempted." It is not surprising that Englishmen, following these precepts, tended to adopt the rigid style which still distinguishes their skating.

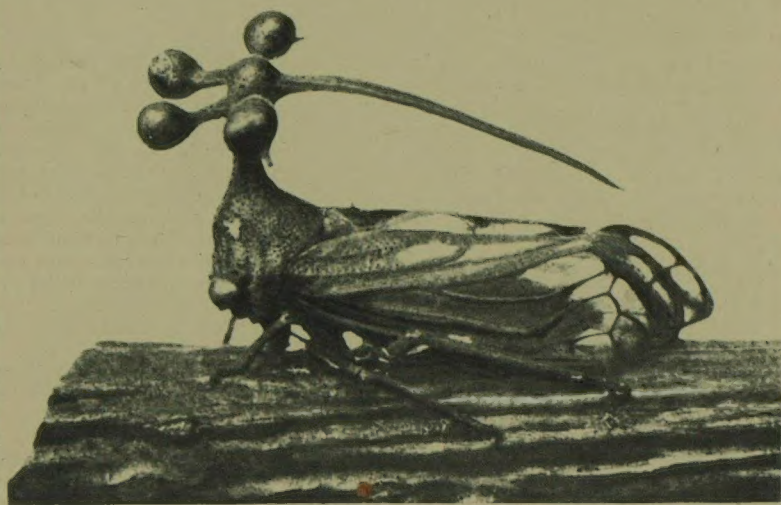
The early history of Curling is obscure. Its origin may be German or Flemish or Scottish; we first hear of the game being played in Scotland in the beginning of the sixteenth century. The stones then used were small rough boulders taken straight from the bed of a stream. They "were not hewn in any way, but in order to throw them, holes were cut for the finger and thumb." The first improvement was the application of handles; after this the stone-cutter was called in, and the stones were rounded and drilled through the centre. But they might still be of whatever weight the player chose. The Jubilee stone, used by John Hood, weighed 117 lb. But in 1838, when a grand conference of Curlers met to provide the game with rules and regulations, the maximum weight for a stone, complete with handle and bolt, was fixed at 44 lb.

Competition, one need hardly say, plays a great part in winter sports. The various authors do not conceal the fact that, until the last few years, Englishmen were seldom in the first flight. In skating they were handicapped by the traditional English style; ski-ing they had had little opportunity to practise. But now, it is gratifying to see, our representatives have emerged from eclipse and can hold their own with the champions of other nations. Thanks to the photographs of these noted performers, English and foreign, in action, "Winter Sports" is as attractive to the eye as it is stimulating to the imagination.—L. P. H.

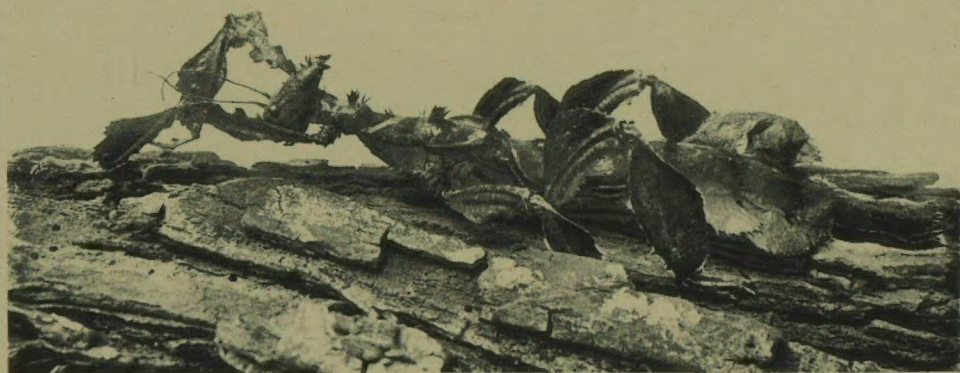
\* "Winter Sports." By Viscount Knebworth, Captain S. Duff-Taylor, Lieut.-Colonel J. T. C. Moore-Brabazon, Hubert Martineau, Alexander Lorimer, M. S. Madden. Edited by the Hon. Neville Lytton. (Seeley, Service and Co., Ltd.; Lonsdale Library; 15s.)



## MORE GROTESQUES OF THE ANIMAL WORLD: WEIRD INSECTS AND FISH.



1. AN INSECT WITH A "CROWN" SUGGESTIVE OF A WOMAN'S HAIR-ORNAMENT: THE SOUTH AMERICAN HUMP-BACKED CRICKET (*LYCORDERES TINTINNA-BULIFERUM* LESS.).



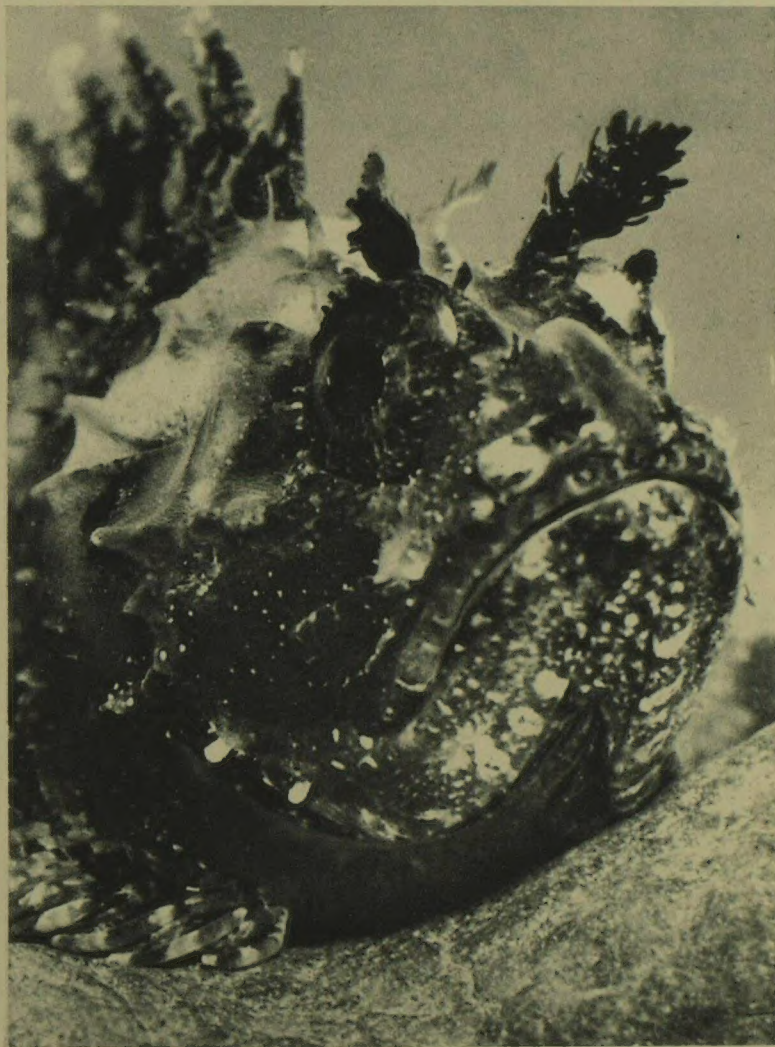
2. A LIVING ORGANISM LIKE A LITTER OF LEAVES: THE GHOST GRASSHOPPER (*ECTATOSOMA POPA* STAL) OF NEW GUINEA, ONE OF THE STRANGEST INSECTS IN THE WORLD.



4. LIKE A DECORATIVE SCARAB: THE SOUTH AMERICAN CAPRICORN BEETLE (*ACROCINUS LONGIMANUS* L.) WITH LONG FORE-LEGS, AND WING-SHEATHS PATTERNED IN RED ON OLIVE-GREEN.



3. "WILL YOU WALK INTO MY BEAUTY PARLOUR?" THE HEAD OF THE JAVANESE SPIDER (*PHILOSAMIA CYNTHIA* DRU.), WITH ITS HUGE COMB-LIKE ANTENNÆ.



5. A "CALIBAN" OF THE WATERS: THE DRAGON-HEAD OR HOG-FISH (*SCORPENA SCROFA* L.), A FORMIDABLE FOE WITH POISONOUS FIN-SPINES AND POWER OF CONCEALMENT BY COLOUR CHANGE.

Here we give some further astonishing examples of the grotesque in animal life, by way of sequel to those already illustrated in our issues of January 3 and 17. The subject, we may add, has by no means been exhausted, for Nature delights in the bizarre, and is prolific of strange organisms. The above specimens are described as follows: (1) The South-American Hump-backed Cricket (*Lycoderes tintinnabuliferum* Less.). The prothorax, lengthened upwards, carries an ornamental crown. (2) One of the most peculiar formations in the insect world: the Ghost Grasshopper (*Ectatosoma popa* Stal), of New Guinea. The body and legs carry appendages shaped like dry and prickly leaves. The head, neck, prothorax, and

thorax are covered with spines. (3) Head of the Javanese Spider (*Philosamia cynthia* Dru.) with large, comb-like antennæ, or feelers. (4) The South-American Capricorn Beetle (*Acrocinus longimanus* L.) is distinguished by disproportionately long front legs bent at the end. The peculiar red pattern on the wing-sheaths is on an olive-green background. (5) The Dragon-Head or Hog-Fish (*Scorpena scrofa* L.), of the Mediterranean and Atlantic. This fish, whose broken outline and power of colour change enable it to conceal itself easily by harmonising with its environment, is very much feared, particularly as the first spines of the dorsal, anal, and abdominal fins are poisonous."



## AFRICA'S TWO HIGHEST PEAKS FILMED FROM THE AIR: MOUNTS KILIMANJARO AND KENYA.



FLAMINGOES IN THE MASS: A VAST FLOCK ON LAKE NAKURU, PHOTOGRAPHED FROM AN AEROPLANE (PARTLY SEEN ON RIGHT).



THE FLAMINGOES IN MORE "EXTENDED ORDER": ANOTHER AIR VIEW OF THE GREAT MULTITUDE OF BIRDS TAKING-OFF FROM THE SURFACE OF LAKE NAKURU.



"WE ARE CARRYING THE BIRD OF THE BWANA (MASTER)": UGANDA NATIVES (WHO CHANTED THESE WORDS) TAKING MR. ROY TUCKETT'S AEROPLANE TO THE TAKING-OFF PLACE AT TORORO.



MATABELE NATIVES DAILY ANOINTING THEMSELVES FROM A CAN OF OIL GIVEN THEM BY THE AIRMAN: AN AMUSING INCIDENT IN NORTHERN RHODESIA.



CHASING A RHINOCEROS FROM THE AIR: THE PACKYDERM IN FULL FLIGHT OVER THE SERENGETI PLAINS.



THE SECOND HIGHEST MOUNTAIN IN AFRICA AS SEEN FROM THE AIR: THE SNOW-CLAD SUMMIT OF MOUNT KENYA (17,040 FT.) PHOTOGRAPHED BY MR. ROY TUCKETT DURING HIS SOLO FLIGHT FROM LONDON TO THE CAPE (SHOWING PART OF THE AEROPLANE IN RIGHT FOREGROUND).



THE HIGHEST MOUNTAIN IN AFRICA FILMED FROM THE AIR FOR THE FIRST TIME: THE SUMMIT OF MOUNT KILIMANJARO (19,000 FT.)—A REMARKABLE PHOTOGRAPH TAKEN BY MR. ROY TUCKETT WHILE FLYING ALONE AND THUS HAVING TO OPERATE THE CINEMATOGRAPH APPARATUS WITH ONE HAND WHILE CONTROLLING THE MACHINE WITH THE OTHER.

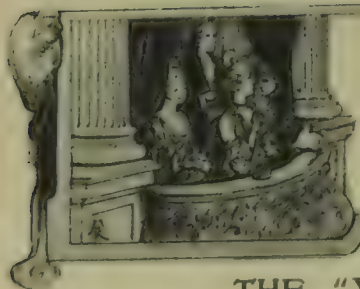


THE SUMMIT OF KIBO, THE HIGHEST PEAK OF MOUNT KILIMANJARO, AND THE EDGE OF THE CRATER: ANOTHER OF MR. ROY TUCKETT'S AIR PHOTOGRAPHS OBTAINED WHILE FLYING SOLO AT NEARLY 20,000 FT.—A HEIGHT MAINTAINED WITH CONSIDERABLE DIFFICULTY IN THE RAREFIED AIR FOR SOME TWO HOURS TILL THE CLOUDS BROKE AND AFFORDED A CLEAR VIEW.

These unique photographs form part of the first film ever taken from the air of Kilimanjaro, the highest mountain in Africa, and Mount Kenya, the second highest peak in that continent. The photographs are the work of Mr. F. Roy Tuckett, the young South African airman, who made the film during his solo flight last year, in a Gipsy Moth aeroplane, from Croydon to the Cape. He had, of course, to operate his cinematograph apparatus with one hand, while controlling the machine with the other—an unprecedented feat in a flight of that character. His film, which is entitled "Down the All-Red Air Route—London to Cape Town," was shown, for the first time in this country, on January 16, at the Vaudeville Theatre, Reading, to members of the Reading Aero Club. Mr. Tuckett, who recently arrived in England again from South Africa, described his experiences himself while the film was shown. His achievement in taking the summit of Kilimanjaro was the more remarkable in that his aeroplane was only supposed to have a "ceiling" of 18,000 ft. On this occasion, however, he reached nearly 20,000 ft., and had to fly about for some two hours waiting for a break in the clouds to afford a clear view. To maintain

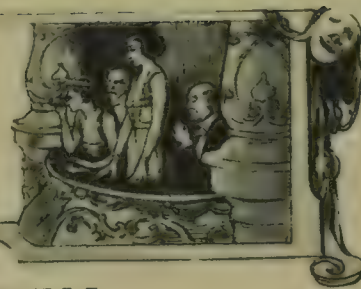
height for so long was very difficult, because his machine was continually "cushioning down" in the rarefied air. Eventually he succeeded in getting the excellent photographs reproduced above, from a point within 300 ft. over the summit, and near enough to show some details of the great crater. Mr. Tuckett also obtained good pictures of many other subjects all along his route over Africa. Among the most striking are those of a vast flock of flamingoes rising from Lake Nakuru, and of various wild animals in the game reserves. These include a rhinoceros, in flight from the monstrous "bird" pursuing him. Then there are some interesting views of natives, such as those seen carrying the aeroplane, at Tororo, in Uganda, where Mr. Tuckett made a forced landing through bad weather due to forest fires. They chanted as they went: "We are carrying the bird of the Bwana" (i.e., the master). Another photograph shows an amusing incident among the Matabele in Northern Rhodesia. Two old men, centenarians, caught some drops of oil from the engine and rubbed themselves with it. Mr. Tuckett then gave them a can of oil, whereupon they and their friends, in great glee, poured the oil over each other and thoroughly anointed themselves.





# The World of the Theatre.

By J. T. GREIN.



## THE "YALE" THEATRE.—MISS LILIAN BAYLIS AND SADLER'S WELLS.

A LADY of quality, who owns a London theatre, is making arrangements for a very original departure. She says that latterly she has observed two things which might prove very useful to her enterprise. The first is that, in spite of the more frequent relations with the Continent, London is still in the rear-guard of information. In other words, we are sadly behind all other countries in knowledge of foreign productions. Now, and again, when a play makes a great stir abroad, enterprising agents fly across the water and start a race in first-bidding. That was recently the case when all Germany was agog with the success of Bruckner's "Elisabeth"; that used to happen when the French stage was more progressive than it is to-day and provided all the world with its wares. But nowadays the interest in foreign work is very slender, and so badly cultivated that sometimes years pass before it comes to us, and is then heralded as a flamboyant novelty. Yet many lands, especially Germany and Italy, with their innumerable premières—sometimes twenty to thirty a week—produce plays of all sorts, from farce to tragedy, which would be well worth our attention and repay translation. But apparently there is no organisation that keeps our managers well posted, and unless there is a new work of *éclat*, or one signed by an already well-known name, these plays come and go unknown—in England. This is so true that the late Louis Meyer, a very astute manager, used to say: "Every six months I go to Paris and Berlin; I see or read the plays that have been produced there during the period; I fix my eye on those that are suitable. I buy them for a mere song, and then I turn them into English and, sometimes, into a little fortune." But there was but one Louis Meyer, and perhaps, with the exception of Mr. José Levy, there is not one London manager who keeps a watchful

Now often these translations—hack-work, if ever there was such—lamentably misrepresent the original author's idiom and style, so that the adapter has to handle material which only faintly transfers the real

in every quarter; its fame soared beyond these isles. So that, some years ago, the King of the Belgians invited Miss Baylis and her company to come to Brussels, where laurels, shekels, and royal praise were showered on them in wonderful abundance. It is a hard and exhausting school, to belong to the company; it appeals only to the devoted, and would bar philanderers; but the "slogging" is worth the result. Their record shows that those who have done well at the Old Vic are likely to do even better in their subsequent careers. For they will have learned that the first demand on an actor worthy of the name is to love art for art's sake; not to spare himself; to sense rhythm and penetrate beneath the surface; to have trust in the producer, who, himself an artist imbued with the work he produces, moulds his fellow-workers into harmony and understanding. Wherefore the team-work is always perfect even if, now and again, individual performers differ in conception and execution.

Thus the opening piece at Sadler's Wells (now a majestic building of structural nobility, from whose every seat sight and hearing can be obtained as in no other metropolitan playhouse), "Twelfth Night," demands a certain inspired

gaiety and lightness of touch which not all the players could find. The Viola of Miss Dorothy Green, though fine of diction, was too sentimentally deliberate; the Olivia of Miss Joan Harben too self-conscious to make us feel the gaiety of the occasion; Miss Elsa Palmer alone among the women had the spontaneous gaiety of the ubiquitous, arch Maria. On the whole, it was the men's evening; Mr. George Howe as a jolly, blustering Aguecheek; Mr. Ralph Richardson, full of the joy of life as Sir Toby Belch (and magnificent in his diction); Mr. Leslie French, perhaps a little melancholy, but none the less effective as Feste; and, above all, Mr. John Gielgud—distinguished, courtly, sublimely ridiculous and ridiculously sublime as Malvolio. Every creation brings this great young actor nearer



"SMOKY CELL," THE NEW EDGAR WALLACE "THRILLER," AT WYNDHAM'S THEATRE: GUINNEY, WHO HAS BEEN CONDEMNED TO THE ELECTRIC CHAIR, IS INTERVIEWED IN PRISON BY EX-LIEUT. LAVINE. From left to right, the photograph shows Mr. James Carew as Chief Guard Morgan; Mr. Percy Parsons as ex-Lieut. Lavine; Mr. Bernard Nedell as Guinney; and Mr. Grosvenor North as Death-House Guard "Dummy."

nature of the original play. I have sometimes seen some of these dictionary-translations, and, when comparing them with the plays as they were written, I have found blunders and "howlers" that made me shudder. Now at "Yale" the manageress intends to employ only translators fully conversant with the languages they work upon, who know exactly what suits the British playgoer, or what needs modification or amendment—especially curtailing—and she firmly believes (and I with her) that if the translation is ship-shape, and the actors carefully selected with an eye to personality, it would be possible to draw a new public to the theatre who are eager to become better acquainted with the foreigner and his ways than by the mere commonplace fare that is usually imported from the Continent.

That was a proud evening when, at the reincarnated Sadler's Wells Theatre, Miss Baylis received the homage of thousands of playgoers gathered for the inauguration, honoured with a message from the Prince of Wales. It was the crown of a work of ceaseless energy, of valiant enterprise, of endless anxieties—not all obliterated, for there is still £20,000 to be found to place the famous house on a solid basis—a work in which she was loyally assisted by Mr. Rowe, that wizard who secured the derelict site and piped thousands out of the pockets of the people to do for North London what the Old Vic has done for South and West. Nor is the new theatre solely devoted to the cult of the Bard. Whilst others talk of opera, Miss Baylis gives English singers an opportunity to widen the sphere of their activities at Sadler's Wells. As at the Old Vic, Shakespeare and other classics will be run tandem with the masterpieces of home and foreign composers, thus providing for the slender purses of workers the joys of poetry and melody. In a sense opera is as yet the minor partner, for great singers demand great fees; but the company gathered by Miss Baylis is sufficient to give performances, well rehearsed and well sung, by young people who are heart and soul devoted to their work.

For Miss Baylis is an inspiring force. When she took over the Old Vic from her aunt, Miss Emma Cons, the Shakespearean performances were on a far more modest basis than nowadays. In spite of slender means and endless worries, Miss Baylis set to work to raise their status. Every season marked a considerable advance; actresses of note, from Miss Sybil Thorndike to Miss Edith Evans, rallied round her banner, to enrich their experience by playing Shakespearean heroines; fine producers, from Mr. Robert Atkins to Mr. Harcourt Williams, cast and led the performances. The Old Vic became gradually a royal mint of good acting; its hall-mark was respected



"SMOKY CELL": BEN GUINNEY, HAVING ESCAPED THE ELECTRIC CHAIR, SWARMS DOWN A ROPE TO FREEDOM.

eye on the happenings in Paris and Berlin, let alone Holland, Hungary, and Spain. So the lady who proposes the new international theatre, which, on the principle of "open sesame" she intends to call "The Yale," rightly thinks that she has an enormous field before her, promising a great harvest, if wisely tackled.

And this led her to the second observation: namely, that the reason for the constant failure of foreign translations—so notorious that the commercial manager is shy of touching them—is the inadequacy of the translations and the ignorance of languages of the adapters. For let it be known that very often the name that appears on the bill is not that of the person who does the groundwork, but of the practised hand that applies the finishing touches.



"SMOKY CELL": CAPTAIN TRICKS O'REGAN AWAITS AN ANTICIPATED ATTACK BY GUINNEY.

Captain Tricks O'Regan is played by Mr. Harold Huth.

to the top. To him his part is obviously a field never tired of being tilled. He finds countless nuances in word and deed which he lovingly elaborates and illuminates with the *lumen* of his invention.



## MODERN WAYS IN CHINA: AN ATHLETIC MEETING; EMANCIPATED WOMEN.



A "WEMBLEY STADIUM" OF MODERN CHINA: THE PRESIDENT OF THE CHINESE REPUBLIC, GENERAL CHIANG KAI-SHEK (STANDING, IN CENTRE), OPENING A NATIONAL ATHLETIC MEETING AT HANGCHOW, AND ADDRESSING A CROWD MOSTLY ATTIRED IN WESTERN COSTUME—A SCENE TYPICAL OF THE MODERNIST MOVEMENT IN THE FAR EAST.



WITH WESTERN DRESS THE ORDER OF THE DAY, AND THE PRESENCE OF WOMEN A SIGN OF THE TIMES: THE GRAND STAND AT THE HANGCHOW ATHLETIC MEETING, SHOWING PRESIDENT CHIANG KAI-SHEK (STANDING IN CENTRE, AT FAR SIDE OF TABLE, JUST TO RIGHT OF A MICROPHONE), WITH HIS WIFE AT HIS SIDE.



THE EMANCIPATION OF WOMEN IN MODERN CHINA: A TROOP OF UNIFORMED GIRL GUIDES AT THE HANGCHOW ATHLETIC MEETING, WHERE THEY HELPED TO MAINTAIN ORDER.

MODERNISING influences in China are well illustrated by these photographs, taken at one of the national athletic meetings now held annually in some leading Chinese city. They indicate the new vogue of athletics, the general adoption of Western dress, and the emancipation of women, as shown by the smart troop of Chinese Girl Guides. Alluding to the feminist movement in China, a "Times" writer said recently: "Already Chinese women are found as teachers, magistrates, trade union officials, propagandists, secretaries, diplomats, doctors, and actresses. Yet there can be traced in the hostility to the Nanking Government, especially implied by the epithet, 'Soong Dynasty,' a deep-rooted prejudice against interference by women in affairs of state. The name, 'Soong Dynasty,' was given because Chiang Kai-shek appeared to be carrying on the Kuomintang succession by his marriage with the sister of Sun Yat-sen's widow. . . . Mme. Chiang Kai-shek has organised hospitals for the wounded in the civil war, and accompanies the President on public occasions."



## EXHIBITS MADE TO FIT A MUSEUM WHEN ORIGINALS ARE TOO LARGE.



THE GARDEN FRONT OF THE HOUSE: A VIEW FROM ACROSS THE POOL, SHOWING THE GUEST ROOM OPENED TO THE GARDEN BY SLIDING ASIDE THE WALL-SCREENS, AND GUESTS TAKING TEA WITHIN.



SHOWING THE GLASS POOL, CONTAINING TINY FISH, AND THE BRIDGE ACROSS: ANOTHER VIEW OF THE MODEL HOUSE, WITH ITS THATCH OF PINE-NEEDLES, AND TILES LESS THAN HALF AN INCH SQUARE.

HERE we see, in miniature form, a typical example of a middle-class Japanese country home, in the shape of a model made for the ethnological galleries of the American Museum of Natural History, New York, by Mr. V. Roxor Short, of the Department of Preparation. Writing in the Museum's well-known magazine, "Natural History," he says: "It is hardly practicable to present, in the halls of our museums, actual full-scale exhibits of many of the objects that it is desirable to show, for, large though the exhibition halls are, temples, tombs, and houses are often equally large, with the result that they must be shown in model form or not at all. It had long been recognised as desirable by the department of ethnology of the American Museum that a model be constructed of a Japanese country home. I was assigned the task of erecting it, and for more than six months was engaged in building the house, laying out the garden, creating a tiny artificial pool, setting up trees, bushes, rock gardens, pergolas, fences, and all the other delicate features that go to make up this elfin home—built on the scale of one-half inch to the foot, so that the house and garden complete cover an area measuring only 48 by 53 inches. Sound reasons underlie all the structural intricacies of Japanese architecture, and many formulæ enter into their designs and plans. After studying several Japanese architectural drawings, I started out with a preliminary sketch for our model. The frame of the house is constructed of cedar, with each individual board and timber cut accurately to scale. Construction was pushed forward slowly and accurately, until the siding was in place and the delicate joints of the roof were erected, ready to support the thick layer of grass thatch. Boards, of course, could be cut and trimmed to scale, but the problem of obtaining something to imitate the thatch used in Japan, and of having it, too, to scale, was less easy. Finally, however, on a collecting trip that led us fifty miles out on Long Island, we found a bed of dried pine needles in

[Continued in Box 2.]



IN THE GARDEN: THE WISTARIA ARBOUR (RIGHT FOREGROUND) AND (BEYOND) A BOY BESIDE THE GATE WITH HIS KITE CAUGHT IN AN ELM; (RIGHT BACKGROUND) A FIREPROOF STOREHOUSE (KURA).

2.  
the midst of a delightful pine forest. Carefully selected, these dried pine needles served our purpose admirably, and seem an almost perfect thatch for a house built on the scale of one-half inch to the foot. Another task lay in the selection of stones for rock gardens, walls, and walks. Endless hours were spent collecting odd stones, twigs, tiny bushes, and unusual plants which would lend themselves to that ever-present scale of one-half inch to a foot. After laying the thatch, we constructed tiny tiles for those portions of the roof on which thatch was not used. The roof of the *yen-gawa*, or verandah, alone required more than 600 individual tiles, each less than half an inch square. For the *shoji*, or screens, we had the good fortune to obtain some real Japanese *shoji* paper, and the screens themselves are so constructed as to slide on tracks as they do in a real Japanese house. The *kura*, or fireproof warehouses, were next constructed. Sometimes, in the more decorative *kura*, the art treasures of the establishment are kept, for Japanese houses are readily destroyed by fire. In other simpler *kura* rice and other grains are stored. The walls of these structures are heavily built of mud and plaster, and the vault-like doors were reproduced in the lightest of wood—balsa. One of the difficult problems in the garden was the construction of an elm tree, which was finally made of wax, for there are no shrubs that take a shape that is satisfactorily elm-like. The leaves were made of oatmeal carefully coloured green. About the most difficult illusion to develop on a

[Continued in Box 3.]



THE LADY OF THE HOUSE (ON THE BRIDGE) IN A KIMONO BEARING THE USUAL FAMILY INSIGNIA, AND WITH HAIR DRESSED TO SHOW HER MATRIMONIAL STATUS: A 2 1/2-INCH WAX FIGURE CORRECT IN EVERY DETAIL.



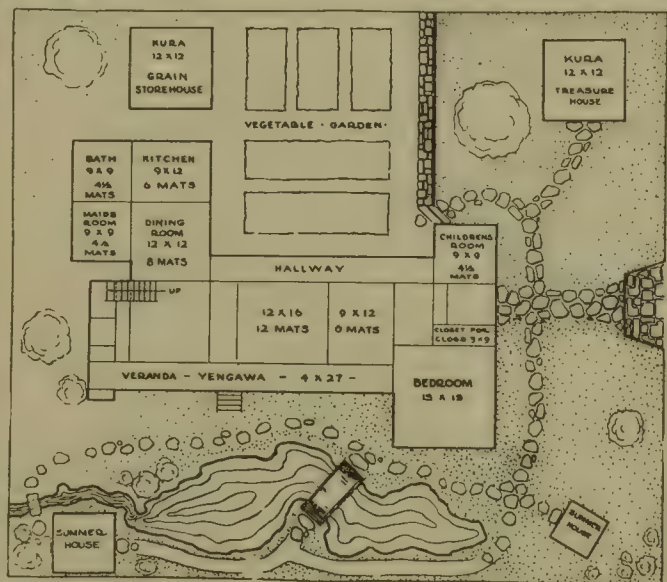
## A JAPANESE HOUSE AND GARDEN— A HALF-INCH-TO-THE-FOOT MODEL.



THE MAIN ENTRANCE OF THE MODEL HOUSE (ONLY 6 INCHES HIGH): A REALISTIC STRUCTURE, WITH SHRUBS OF RELATIVE SIZE, COLLECTED AFTER A LONG SEARCH.



"MOONLIGHT" IN JAPAN: A PICTURESQUE EFFECT OBTAINED WITH ELECTRIC LIGHT IN PHOTOGRAPHING THE MODEL, WHICH IS EXHIBITED IN ITS DAY-TIME ASPECT.



THE FIRST STEP TOWARDS THE CONSTRUCTION OF THE MODEL: THE AUTHOR'S PRELIMINARY SKETCH—A GROUND PLAN OF A TYPICAL JAPANESE HOUSE AND GARDEN.



AN "AIR VIEW" OF THE MODEL: A JAPANESE COUNTRY ESTATE IN MINIATURE (CONTAINED IN TWO SQUARE YARDS)—WITH A PORTION OF THE ROOF LEFT INCOMPLETE TO SHOW CONSTRUCTION.



THE MODEL AND ITS MAKER: MR. SHORT PUTTING FINISHING TOUCHES TO THE WAX ELM TREE WITH LEAVES OF OATMEAL—A PHOTOGRAPH INDICATING CLEARLY THE GENERAL SCALE OF CONSTRUCTION.

3.  
small scale—or a large one either, for that matter—is the illusion of water. It is generally either stiff or badly coloured, and the methods that are adaptable to a large scale do not lend themselves to manipulation to the scale on which this Japanese garden is built. Consequently, a piece of fine plate glass was flowed with a layer of liquid cellulose and delicately coloured to give the soft variation of hue that is found in a quiet pond or pool. Careful scrutiny will divulge several *real* fish, not alive, it is true, but preserved, in the pond; and on a neighbouring lotus pad is a frog—also an actual preserved specimen. If one were able to dwindle in size, as did Alice in Wonderland, and were then introduced to this Japanese garden, one would have attained the ideal viewpoint necessary to a model-builder. One might then follow the stone-flagged path and tell in an instant if the wax vegetables and the berry bushes were ever so slightly out of scale. To add to the illusion, and show more clearly the relative size of the house and its occupants, several figures appear in the garden. A Japanese lady with a parasol stands on the tiny bridge over the garden pool, her costume showing, by its symbols, her station in life and the family of which she is a member. Japanese kimonos usually carry the insignia or coat of arms of the family on the sleeves or in the middle of the back, and this wee garment is no exception to the rule. The lady's method of doing her hair explains her position in matrimony. A boy is trying to extricate his kite from among the oatmeal leaves of the waxen elm tree, where I entangled it in an effort to create a bit of 'human interest,' and the preserved fish in the pool, after the manner of live fish, pay no attention to what is going on in the airy garden about them. The accompanying illustrations were made by Irving Dutcher, of the American Museum photographic department, and tell with great accuracy the story of a home in the Land of the Rising Sun." [By Courtesy of the American Museum of Natural History.]



## THE ILLUSIONS OF THE COST OF LIVING AND THE ECONOMIC CRISIS.

By **SIGNOR GUGLIELMO FERRERO,**

*The distinguished Italian Philosophical Historian; Author of "The Greatness and Decline of Rome," "Ruins of the Ancient Civilisations," etc.*

We continue here our monthly series of articles by Signor Ferrero, dealing with world politics as that famous modern historian sees them and interprets them. The views set forth in the series are personal and not necessarily editorial.

A FEW weeks ago I had the opportunity of discussing the monetary wounds from which the world is suffering with a man who is well qualified to understand them, a high functionary of a big European bank whose special business it is to inform the bank's clients and to give them advice as to their investments. He told me very forcibly of the increasing difficulties of his task.

"Never before," he said, "have we been so much consulted as we are at present about the investments of the bank's clients. From morning to night I have not a leisure moment. And never have I been so perplexed and embarrassed by my work. Whichever way one turns one sees abysses ready to swallow up the fortunes of the world. Everywhere the ground is mined; in Europe, in Asia, even in America, which, until yesterday, seemed the Eldorado of eternal prosperity. There are securities which I have known and studied and supervised for ten or fifteen years, which I thought I knew thoroughly, in which I have hitherto advised our clients to invest without a shadow of hesitation. But I begin to be shaken myself; it is so difficult for me to reconcile the fall of those securities with what I thought I knew. Is that fall the effect of the infectious panic which has seized the great and small capitalists? Or are there secret maladies even in those businesses which, up till now, we have considered the most stable? I admit that I dare not give you a categorical answer. If the fall is due to panic, the panic of the holders is beginning to communicate itself even to those oracles who are consulted by a despairing public, who thus hope to recover a little courage."

There are some curious reflections to be made on the nature and essence of riches. They seem to be a material reality which you can touch, see, and submit to all the quantitative measurements which man has created—superficies, volume, and weight. Houses, lands, factories, manufactured products, agricultural, mineral or monetary products; what can be more real to common sense? All the riches that man covets, and of which he makes use, are material, visible, tangible, measurable objects. The value that man attributes to them seems to consist in the things themselves and is an inherent quality which it is generally imagined the human mind has merely to recognise. And this would really be so if men did not value riches according to the service they are able to render him at the actual moment.

But man always thinks of the future, and therein lies at once his greatness and his torment. He judges of the value of riches also by their future functions; that is to say, by the service they will be able to render. We attribute a certain value to certain things, which we translate into figures, because we think that they will be able to render us services in the future; and that belief is never the only effect of a certain line of reasoning. It is partly the phenomenon of a distant view, and is always mingled with a certain element of persuasive enthusiasm which is irrational and often contagious, and depends on sentiment, so that, to a certain extent, it is more of the nature of an act of faith rather than a conviction. A man is rich in proportion as his distant view is confirmed by the future. There is, therefore, no doubt that the actual crisis is partly due to objective causes (that is to say, to the perturbation of the economic machine); partly to

general discouragement, which is propagated by contagion from one end of the world to the other. At this moment the majority of people who possess riches have no confidence in the future; and therein lies the significance of the gloomy bulletins of the Stock Exchange. It is a question of knowing up to what point this discouragement is or is not justified.

It would be absurd to try to deny that the whole world is at grips with very serious difficulties. The causes of this universal perturbation are very numerous: the excessive rationalisation of industry, the abuse of artificial processes for heightening prices, the crushing weight of taxes, the unbalanced proportions of fortunes. To this we should add a cause which is less taken into account: the debts. We forget too willingly that, during the fifteen years from

the nobility. Poor people, when they wanted money, could only count on the *monts de piété* organised by charitable people and, many of them, blessed by the Church. Our epoch has vulgarised that princely privilege, as it has so many others. To-day, everyone—even workmen and the lower middle class—can make debts. What is the system of deferred payment which America's example has generalised during the last ten years but a collective indebtedness of the middle and artisan classes which has allowed them to make larger purchases. Specialised banks lend to the poor no longer so that they may attain to Paradise, but in order that each year they may distribute attractive dividends to their shareholders. It has been the same with speculation. In old days it was a passion, though often a dangerous one, of rich capitalists. Thanks to the facility for borrowing money, it has become a popular passion, almost a sport of a specialised character.

We are now taking part in the inevitable reaction of that general indebtedness. So long as everyone was able to go on making debts, all the world could spend largely: business prospered, prices rose, and pleasures increased; the rise of taxation was hardly noticed. It was the somewhat short Golden Age which the world enjoyed from 1915 to 1925. But it is not possible for States or private individuals, agriculture or industry, to go on borrowing for an indefinite time; there is a limit beyond which no one will lend any longer, because they know that they will lose their capital. This is the reason why this mania for making debts began to calm down after 1925. But, in proportion as it became calmer, the world's activity slowed down, prices were lowered, unemployment and the amount of interest to be paid on reimbursements increased, the taxes demanded by the State weighed more heavily. The whole world is bowed down to-day, crushed under that weight.

We must frankly acknowledge, therefore, that the present crisis is the expiation of the errors committed by the whole world in an exceptional period of its history. Those who did not believe that the world order had been upset, and that the impossible had become possible, the absurd reasonable, because an immense war had ravaged Central Europe, will not be surprised at this. We must not, however, allow ourselves to exaggerate now in the opposite sense. We were wrong to forget that riches cannot be increased by destroying them, and we should equally be wrong to forget to-day that there are still on the earth two milliards of people who need to eat, dress, and house themselves and to satisfy their daily needs, which everywhere grow more exacting. Asceticism is not a condition of mind which seems destined anywhere to become general, at least not in the near future. . . .

The world finds itself faced with a problem of balance to-day; the balance between production and consumption. Do the necessary elements for solving this problem exist? We should have to be very pessimistic to deny that they do. Despite the awful destruction of

the war and the monstrous waste of the peace, the world possesses enormous capital. The colossal expenses of the war, the illusions of the peace, inflation, and the abuse of credit have everywhere forced a disordered increase of production; but all these new mines which have been discovered and exploited, all these uncultivated lands which have been cleared, all these factories whose numbers have been multiplied to excess, do they really represent an absolutely useless superfluity which can never render any service to humanity? We should then have to admit that all humanity's needs have been satisfied and that man's creative energy has exhausted all possibilities of development.

*(Continued on p. 150.)*



SCOTTISH RELICS TO BE SEEN IN LONDON: PIECES FROM THE FORTHCOMING EXHIBITION.

An Exhibition of Scottish Arts and Antiquities is to be held at 27, Grosvenor Square, London, from February 5 to 21. Some most interesting weapons will be among the pieces seen. Certain of them we illustrate. In this connection, it may be noted that the isolation of Scotland and the war-like habits of the clans impressed Scottish arms with characteristics which were unique among European weapons and lasted down to the end of the eighteenth century. Our photographs show: (1) An eighteenth-century pistol made in Scotland, and traditionally supposed to have belonged to Charles I. This has a typical fish-tail-form butt. (2) A weapon with a ram's-horn butt and button trigger. (Late seventeenth-eighteenth century.) (3) A characteristic seventeenth-eighteenth century pistol with a heart-shaped butt. (4) A Highland powder-horn dating from the latter half of the eighteenth century and decorated with "runic" ornaments. (5) An early Highland sporran resembling the eighteenth-century type of game bag. (6) A Highland powder-horn of the first half of the eighteenth century; showing ornaments derived from the old Norse runic style.

1915 to 1930, the whole of humanity incurred debts whose proportion was hitherto unknown, and would have been considered chimerical even up to 1914. The belligerent States set the example; the neutral States were not slow in following it; the towns followed the example of the States; the great industrial enterprises and agriculture and individuals followed suit. Since 1915 the whole world has lived on debts; it has displayed its mystical confidence in the future by borrowing on all sides, under all pretexts—to make war, to make peace, to enrich the world, to beautify it, to increase production and consumption, and for speculation. In old days, everyone was not privileged to contract debts: that was the prerogative of kings, great lords, and



# PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



THE DRAWN ENGLAND v. WALES RUGBY MATCH: THE ENGLISH FIFTEEN.

Back row (l. to r.)—D. H. Swayne, D. W. Burland, M. S. Bonaventura, J. W. Forrest, R. F. Davey, Dr. J. R. Wheeler (Referee). Middle row—J. S. R. Reeve, H. Rew, P. D. Howard, J. S. Tucker (Captain), B. H. Black, C. D. Aarvold, L. L. Bedford, M. A. McCanlis. Front row—T. J. M. Barrington, E. B. Pope.



THE DRAWN ENGLAND v. WALES RUGBY MATCH: THE WELSH FIFTEEN.

Back row (l. to r.)—Touch Judge, A. Lemon, H. Day, E. Jenkins, W. Thomas, N. Fender, A. Skym, T. Arthur, Dr. J. R. Wheeler (Referee). Sitting—R. Boon, Claud Davey, J. C. Morley, J. Bassett (Captain), T. E. Jones-Davies, H. N. Bowcott, T. Day, W. C. Powell.



THE FIRST AIRMAN TO FILM KILIMANJARO DURING FLIGHT: MR. FREDERICK ROY TUCKETT.

Elsewhere in this number we give some wonderful photographs of Africa's highest mountains, taken by Mr. F. Roy Tuckett during his solo flight from London to Cape Town, and recently shown at Reading in his film, "Down the All-Red Air Route." Mr. Tuckett, who hails from South Africa, learnt to fly at the Port Elizabeth Light Aeroplane Club.



A WELL-KNOWN UPHOLDER OF WOMEN'S RIGHTS: DR. ETHEL BENTHAM, M.P.

Dr. Ethel Bentham, the M.P. (Lab.) for East Islington, died on January 19, aged 70. She early became active in the women's suffrage movement, and was the first woman candidate for the Newcastle Town Council; later, Borough Councillor of Kensington. She remained interested in the welfare of shop assistants.



THE SUCCESSFUL LABOUR CANDIDATE AT BRISTOL: SIR STAFFORD CRIPPS BEING CHAIRED.

Polling took place in the East Bristol Division on January 16, in the by-election caused by the death of Mr. W. J. Baker, the Labour Member. The majority obtained by Sir Stafford Cripps, who has been Solicitor-General since last October, was 11,324. He is the son of Lord Farmoor, and is a prominent member of the World Alliance for promoting International Friendship through the churches.

CAPTAIN  
SIR C. CUST,

BT., R.N.  
Equerry to the King. Died, January 19, aged 66. Served in the Mediterranean with King George, then a Lieutenant R.N. Appointed Equerry to King George, 1892. Famous for his collection of Old Naval prints.



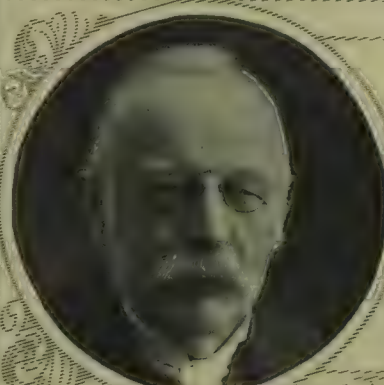
SIR ROBERT  
WITT.

Recently retired from trusteeship of National Gallery. Well known for his remarkable library of over 400,000 photographs of famous pictures, which is always available to all serious students of art.



THE WEDDING OF THE ITALIAN AMBASSADOR TO ENGLAND: H.E. SIGNOR ANTONIO BORDONARO, AND HIS BRIDE.

Signor Antonio Bordonaro was married in Rome, on January 15, to Donna Diana Theodoli Piercy. The ceremony was held in the side chapel of the Church of Santa Theresa. It was marked by great simplicity, but was attended by members of the Diplomatic Corps and Foreign Ministry.



DR. J. R. TANNER.  
Lit. D. Died, January 18, aged seventy. Cambridge Historian; authority on English Constitutional development and naval records, especially of the time of Pepys. Published "Tudor Constitutional Documents" and "Constitutional Documents of the Reign of James I."

THE  
BISHOP OF  
ST. ANDREWS.

Bishop Reid, D.D., of Glasgow and Galloway, was elected to the diocese of St. Andrews, January 16, in succession to the late Bishop Plumb. His election is still to be confirmed by Scotch Bishops.





## A WINDOW ON THE WORLD—PAST AND PRESENT: PICTURES



A PRIMEVAL FOREST OF THE DEVONIAN PERIOD, ABOUT 350,000,000 YEARS AGO: A "RESTORATION" (BASED ON FOSSILS FOUND IN AMERICA) IN THE FORM OF A MURAL PAINTING BY CHARLES R. KNIGHT, IN THE FIELD MUSEUM OF NATURAL HISTORY AT CHICAGO.

We illustrate here two new and very striking mural paintings by the well-known scientific artist, Mr. Charles R. Knight, just installed in the Field Museum of Natural History at Chicago. They belong to a series of twenty-eight panels, which the artist has now almost completed, presented to the Museum by Mr. Ernest F. Gilmore. The left-hand illustration shows a Devonian group of early ferns from specimens in the State Museum at Albany, N.Y. "Fossilized specimens, more or less complete, of the types shown," says Mr. Knight, "were discovered during excavations for a dam and reservoir, at Gilboa in the State Museum at Albany, N.Y. 'Fossilized specimens, more or less complete, of the types shown,' says Mr. Knight, 'were discovered during excavations for a dam and reservoir, at Gilboa in the State Museum at Albany, N.Y.'"



PREPARING FOR MOTOR-BOAT SPEED TESTS WITH "MISS ENGLAND II": INSPECTING LOUGH NEAGH BY AIR TO PREVENT A RECURRENCE OF THE SEGRAVE TRAGEDY. Mr. Kaye Don, the well-known racing motorist, has taken over "Miss England II," the motorboat in which Sir Henry Seagrave was killed on Windermere, and made a first trial run to her on Lough Neagh in Northern Ireland, on January 20. It is not, however, Mr. Kaye Don's intention to attack the record there, but at Buncrana, where next month he will try to beat the world's motor-boat speed record of 58 m.p.h. Above, an airplane is seen flying over Lough Neagh to locate any "snags."



CHICAGO'S EARLY FORTRESS REPRODUCED FOR THE CENTENNIAL EXHIBITION OF 1933: A REPLICA OF FORT DEARBORN, WITH AN INDIAN TOTEM POLE.

Chicago is preparing a grand Centennial Exhibition for 1933 and ahead the date is so far ahead, the city is so busy that it is difficult to find space for the exhibits. One building, already planned and situated by Indians (who brought their seven sons, reproducing the old Fort Dearborn, built as a frontier post in 1763, destroyed by Indians in 1812 and rebuilt in 1836. An important feature of the Exhibition will be a section called "Old Europe," reproducing bygone architecture.



WILL AMERICA RESORT TO THE "DOLE"? A PROCESSION OF DEMONSTRATORS, WITH A BANNER DEMANDING UNEMPLOYMENT INSURANCE, AT SACRAMENTO, CALIFORNIA.

The scene shown in this photograph seems to be typical of a reported movement in the United States towards the adoption of something like our "dole" for the relief of distress due to widespread unemployment. Such an idea had hitherto been rejected by Americans. It was reported a few days ago, however, that a secret mission from the United States, not recognized officially, was in England to study the working of the British Unemployment Insurance Act.



IMPROVING COMMUNICATIONS ON THE NORTH-WEST FRONTIER OF INDIA: A NEW BRIDGE OVER THE RIVER RUPA UNDER CONSTRUCTION.

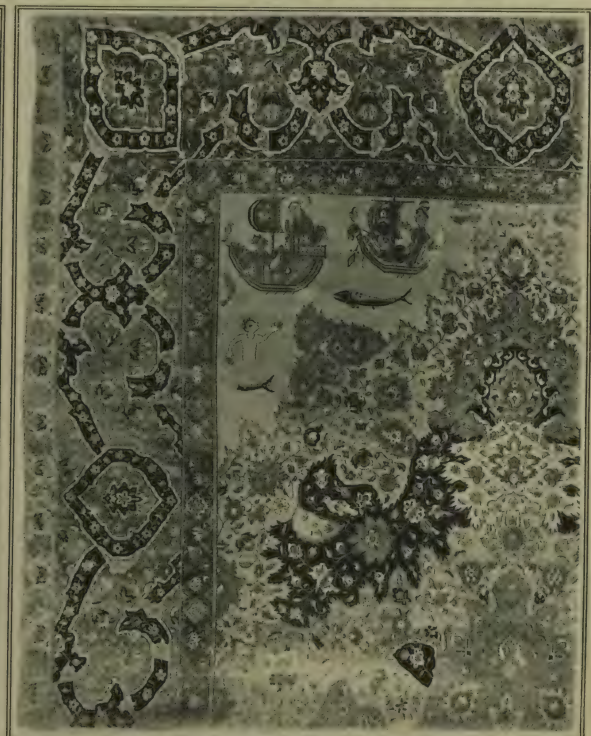
Bridge-building, as well as road-construction, forms an important part of the work now being done on the North-West Frontier with a view to improving communications and preventing the recurrence of tribal raids. This photograph shows the building of a new bridge from the Katur Plain to the Ala Kial Plain, across the River Rupa, near Jim Gadr. It will consist of one small and one huge span supported on concrete pillars. It is expected to be completed this month.

## OF PREHISTORIC LIFE, AND NOTABLE HAPPENINGS TO-DAY.



REPTILES WHICH LIVED 215,000,000 YEARS AGO: A PEMIAN GROUP (FOUNDED ON REMAINS DISCOVERED IN TEXAS) INCLUDING THE DIMETRODON AND NAOSAURUS, WITH LARGE, FIN-LIKE APPENDAGES ON THE BACK—THE LATEST ADDITION TO MR. CHARLES KNIGHT'S SERIES OF PAINTINGS FOR THE FIELD MUSEUM.

Captain Mountain, New York State. Experts were enabled to reconstruct with probable accuracy a group of these ancient trees, as they might have looked when the sea actually washed the edges of the lands where the forests flourished. A forest without life, other than the trees themselves, strikes us as a singular anomaly. In my panel the delicately leaved trees are early tree-fans, and the curious branched forms the Protolobosodon flora. Describing the reptiles (on the right) the artist writes: "The large fin-like appendages on the backs of the central group are projections of the vertebrae and not true fins. Dimetrodon is the name given to the specimens with simple spines, while the curious creature at the left centre is Naosaurus, with very small back. The smaller reptiles on the left (Cosa Anolis), are something like the marine iguanas on the Galapagos Islands to-day. The skeletons were found in Permian deposits of Texas, and are now in the Walker Museum at Chicago."



THE STORY OF JONAH AND THE WHALE TOLD IN A MAGNIFICENT SIXTEENTH-CENTURY PERSIAN CARPET, AN HEIRLOOM OF THE SACKVILLE FAMILY, AT KNOLE PARK: (ON THE LEFT) THE COMPLETE CARPET; (ON THE RIGHT) A SECTION SHOWING DETAIL OF THE JONAH DESIGN.

This magnificent Persian carpet, made in the early sixteenth century, and said to be worth over £20,000, came into the possession of the Sackville family in 1555, through Sir Richard Sackville, one of the founders of the Munsey Company, which traded with the East. It has been preserved ever since at Knole Park, the family seat in Kent, Lord Sackville, the present owner, consented to lend it to the Persian Art Exhibition at Burlington House. "His death and technical details," writes Mr. Urban Pope, "relate it closely to the carpets of Northern Persia. The story (shown in the corner square) is obviously the story of Jonah and the whale. With central narrative, Jonah, clad only in his shirt, is shown half out of the water so that he cannot be overlooked, while the whale, a sort of sea-serpent and upturned like the Chinese Cat, all wings and no body—is seen coming up out of the distance behind the ship, making it Jonah's direction with threatening cavernous jaws. The sea has already been calmed by the sacrifice and the sails are spread to the tempered winds. As the boats draw away, Jonah waves a friendly farewell to the captain of the boat that contains the Ethiopian sailor, a salute gravely returned."



# LIGHT AS INTERIOR DECORATION: MODERN EFFECTS; WITH A POOL SURPASSING THE PERSIAN ONE AT BURLINGTON HOUSE.



1. A BAS-RELIEF, "THE SUN-WORSHIPPERS," LIT—RATHER PARADOXICALLY—FROM BELOW: A PLASTER CARVING SET IN THE WALL OF A ROOM, AND ILLUMINATED BY CONCEALED WHITE LIGHTS AT THE BASE.



2. LIGHTING THAT PRODUCES "AN INDESCRIBABLE SENSE OF MOONLIGHT, QUIET, AND PEACE": A ROOM LIT AT THE FAR END ENTIRELY BY BLUE LIGHTS, PLACED BEHIND AND AT THE BASE OF THREE GROUND-GLASS WINDOWS.



3. "SUGGESTING PALE OPALS, OR MOONLIGHT ON POLAR GLACIERS": A WALL-FOUNTAIN WITH BLUE LIGHTS AT EACH END, WHITE NEON TUBES BEHIND GLASS IN CENTRE, AND MIRRORS AS SHELVES AND AT BASE OF POOL. (SEEN ALSO OPPOSITE).



4. "A SLENDER SHAFT OF JADE-GREEN LIGHT CUTTING THROUGH THE BLUE-LIT WALL": A NICHE ENSHRINING AN ARCHIPENKO STATUE LIT FROM BELOW BY A CONCEALED LIGHT OF BRILLIANT GREEN, CASTING BEAUTIFUL SHADOWS BEHIND THE STATUE.



5. AN IMPRESSION OF LOOKING DOWN A SHAFT OF LIGHT REACHING INTO INFINITY: THE MIRROR BASE OF THE WALL-FOUNTAIN (SEEN ALSO IN NO. 3, OPPOSITE), SHOWING THE EFFECT OF REFLECTING LIGHT ABOVE.

Electricity has made possible an immense advance in the use of light for interior decoration, nowadays so much in vogue. A striking example of this new twentieth-century art is shown in the above photographs, which illustrate a lighting scheme carried out by Mr. Leon Carroll and M. Jacques Darcy in the Sun Room at the home of Mr. J. T. H. Mitchell, at Greenwich, Connecticut, U.S.A. Describing the scheme in a recent number of "The Studio," Mr. Carroll writes: "The view (from the entrance at one end) was dramatised by having the first lighting phase occur at the extreme opposite end. Behind and at the base of three ground-glass windows (No. 2 above) blue electric bulbs were sited, which were repeated in an opening running from top to bottom of the column on the left. This lighting produces an indescribable sense of moonlight, quiet, and peace, and creates a desire to explore still further, heightened by the glimmer of a slender shaft of jade-green light cutting through the blue-lit wall on the right. This is from a niche (No. 4) which enshrines an Archipenko statue, lit from below by a concealed brilliant green light, casting beautifully-patterned shadows behind the statue. . . . At the left of the entrance, a bas-relief,

*The Sun Worshippers* (No. 1), is carved in plaster and set in the wall, lit by concealed white lights at the base. The carving was cut in very low relief that the lower surfaces might reflect light, but be hardly apparent when unlit." The wall-fountain shown in Nos. 3 and 5 might be termed a modern parallel to the stone pool (with black glass instead of water) before the model of the Masjid-i-Shah, or Royal Mosque, of Isfahan, in the Persian Art Exhibition at Burlington House. The model was illustrated in our issue of January 10. Regarding this part of the sun-room, Mr. Carroll says: "The wall-fountain is placed about half-way down the room on the west wall. It rises 5 ft. 6 in. in height, and is composed of planes of ground glass with a pool at its base, lined by a mirror to reflect lights from above. Blue lights at each end diffuse a soft shimmer of phosphorescent blue suggesting willow-the-wisp, pale opals, or moonlight on polar glaciers. The third light consists of five white neon tubes set behind the plane of glass in the centre, in front of which play three jets of water. The reflection of these lights in the mirror gives the impression of looking down into a shaft of light cut into the floor."





NEW DEVELOPMENTS OF AN AIR LINE THAT CARRIED 17,600 PASSENGERS IN 1930: THE START OF AN IMPERIAL AIRWAYS LONDON-TO-CAPETOWN AIR MAIL MACHINE. The Argosy "City of Birmingham" is here seen leaving Croydon Aerodrome, on January 17, for Africa, to take up her station on the African section of the Imperial Airways London-to-Cape Town Air Mail. The aeroplane carried pilots and mechanics for this new 8000 miles service, which is due to start in a few weeks. During 1930, according to a recent statement, Imperial Airways carried safely no fewer than 17,600 passengers, besides some forty tons of mail.



A FATAL CRASH ON A BUILDING: WRECKAGE OF A BIG R.A.F. BOMBER UPON THE RUINS OF THE STATION HEADQUARTERS, IN WHICH NINE CLERKS WERE AT WORK.

At the R.A.F. station at Worthy Down, near Winchester, on January 19, a big Vickers Virginia bomber, in descending, struck a corner of the station headquarters, a brick building with a wooden roof, which collapsed on nine clerks at work within. Of the four occupants of the aeroplane, Flying-Officer W. S. Monroe (first pilot) was killed at once, and Flying-Officer John Barton (second pilot) and Leading Aircraftman J. S. Milner died later in hospital. The clerks were extricated alive.



MISSING ADVENTURERS OF THE FIRST "GOODS-CARRYING" ATLANTIC FLIGHT: MRS. BERYL HART AND LIEUT. W. S. MACLAREN ASHORE AT HAMILTON, BERMUDA, TALKING TO REPORTERS WHILE THEIR SEAPLANE, "TRADEWIND," WAS RE-FUELLING.

Mrs. Beryl Hart and her navigator, Lieut. W. S. MacLaren, started on January 7 (for the second time) in their seaplane, "Tradewind," on an attempt to make the first flight from New York to Paris with a "pay load," by way of Bermuda and the Azores. They landed at Hamilton Harbour, Bermuda, that day, and on the 12th resumed their flight towards the Azores. After

that they were reported missing. On January 14 it was stated that rumours of their having been sighted near the Azores were incorrect, and the only hope was, apparently, that they might have landed on an island which did not possess a wireless station. Up to the time of our going to press, no further news of them has been received.



A CRASH WITH £80,000 OF GOLD ON BOARD: AN ARMED PILOT MOUNTING GUARD OVER A FRENCH AIR-LINER AFTER A FORCED LANDING IN KENT.

On January 19 a French air-liner, carrying nearly 12 cwt. of gold, valued at £80,000, on the way from Croydon to Paris, made a forced landing and was badly damaged at Smarden, in Kent. The occupants were not seriously hurt. One of the pilots (who were armed) mounted guard over

the machine till motor-cars arrived and took the gold to London. The aeroplane was one of four machines (two French Air Union and two Imperial Airways) that were carrying, among them, three tons of gold, worth £500,000, from the Bank of England to the Banque de France.



THE DIAMOND JUBILEE OF THE PROCLAMATION OF THE GERMAN REICH.



THE HEAD OF THE GERMAN REPUBLIC AT THE CELEBRATION OF THE SIXTIETH ANNIVERSARY OF THE GERMAN EMPIRE: PRESIDENT VON HINDENBURG—HIMSELF  
A VETERAN OF 1871—SALUTED BY TROOPS OF THE REICHSWEHR PARADED BEFORE THE REICHSTAG, IN BERLIN.

The Diamond Jubilee of the proclamation of the German Reich at Versailles on January 18, 1871, was celebrated by the Reichstag on January 18 last. Among those taking part were representatives of every political party, except the Nazis and Communists. The latter remained absent without explanation; the Nazis had returned their tickets with a reference to their objections to two members of the Cabinet, General Gröner and Herr Wirth (Ministers of Defence and the Interior).

who were chosen to sit with President von Hindenburg in the Presidential box. Seven veterans of the 1870-71 campaign had been mustered, and four of these (including Herr Stöof, King William's groom) had witnessed the 1871 ceremony at Versailles, as had President von Hindenburg himself. Afterwards, the President reviewed Reichswehr troops outside the building; and he then went to a celebration organised by one of the principal ex-Service men's clubs.

THE FINAL SESSION OF THE VITAL INDIAN ROUND-TABLE CONFERENCE.



THE END OF EPOCH-MARKING DELIBERATIONS OF PARAMOUNT IMPERIAL IMPORTANCE: MR. RAMSAY MACDONALD STATING THE BRITISH GOVERNMENT'S ATTITUDE  
TOWARDS AN ALL-INDIA FEDERATION—"INDIA A UNITY."

The Indian Round-Table Conference concluded on January 19 with the holding of a Plenary Session. In the course of his speech during the afternoon, the Prime Minister said: "If we are animated by anything, it is by the conception of India herself—India a Unity. . . . As regards the form of the Constitution, all the speakers have said it has been determined that it is to be a Federation. Your Highnesses, I can add nothing to the tribute that has been paid to you by previous speakers regarding the magnificent part that you have played in making that possible. Before you came the structure of the Indian Constitution was in doubt. . . . You came. You

made your declaration. You showed your patriotic interest in Indian affairs and your very wise vision regarding the future, and your words made it possible for us to build up a Constitution and to put political weight upon it of the nature of an All-India Federation." He further pointed out that the deliberations of the Conference had proceeded on the basis, accepted by all parties, that the Central Government should be a federation of All-India, embracing both the Indian States and British India in a bi-cameral Legislature. The proceedings terminated with three very hearty cheers given for the King-Emperor by all the Delegates assembled.



# THE WORLD OF SCIENCE.

## THE BEAR AND THE BADGER.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

A DAY or two ago there came to me a post-card bearing the request, "Please tell us in *The Illustrated London News* whether the bear became a badger, or the badger turned to a bear?" That was a very welcome post-card. I am always grateful for suggestions, though I cannot always act upon them; and sometimes, again, I have to wait until I can carefully consider the theme proposed. Furthermore, they are encouraging, since they show that this page continues to hold its interest.

stereotyped fixity. The more one ponders over the case, the more remarkable it appears.

And now, as touching this case of the bear and the badger. There is, indeed, something bear-like about the badger, in spite of his strange coloration. Both are practically tailless, and both are plantigrade; that is to say, they walk on the whole sole of the foot, and not only on the toes, as in the dog. But, in considering this matter of their relationship, one must include also a number of

animals which, at first sight, would seem to be not even remotely related—to wit, the otter and the skunk, marten, stoat, and weasel. These all belong to one family, the mustelidæ, which is sub-divided into three sub-families—lutrinæ for the otters, melinæ for the badgers, and mustelinæ for the weasel tribe. The bears form a distinct but related family, the ursidæ.

This relationship is founded, not so much on external characters as on the evidence gleaned from a study of their anatomy, and conspicuously on the skull and teeth. To describe these in detail would but make wearisome reading; but the general facts, on the other hand, are distinctly interesting. In the first place, they show a common ground-plan, which is indicative of a common descent. In the second, they display changes in number and form, which are to be taken as records of responses to the stresses and strains they have undergone in different directions.

Let us begin with the teeth of the brown bear (Fig. 3). The "cheek teeth," or "grinders"—pre-molars and molars—alone need now to be considered. Here in the bear are, or were, four pre-molars. Two, set wide apart and reduced to the condition of pegs, answer to the first and third; the second, for some curious reason, is rarely found in adult skulls. It will be noticed that its socket has disappeared. The fourth is a large tooth, answering to the still larger "carnassial" tooth of the cats, wherein a still more drastic reduction in the number of the teeth takes place, for there remain but two pre-molars, one a mere vestige, and this carnassial; while of the molars only one really functional tooth is left, the second being reduced to a vestigial state.

But the molars of the bear, it will be noticed, are very long, and have prominent cusps on the outer margin. They have become adjusted to an omnivorous diet, animal and vegetable. (By the way, comments on the teeth, in all the skulls here described, will refer only to those of the upper jaw.) Compare these teeth with those of the badger (Fig. 4). The pre-molars, by the shortening of the face, have become reduced to three. There may occasionally be four, but the first is never more than a vestige. The third, or carnassial, is large, triangular, and has sharp-pointed cusps; while

the single molar behind it is not unlike that of the bear, but wider in proportion to its length. What agency has been at work to rob the badger of one of its molars? Like the bear, the badger prefers a mixed diet—mice, reptiles and insects; fruit, acorns, and roots. In the American badger, the carnassial is vastly larger than in our animal, while the molar is smaller. Though it is said to feed largely, as ours does, yet I suspect that investigation will show it is more of a flesh-eater.

Now let us turn to the otter (Fig. 2). Here we have indications of the effect of still further shortening of the face; for, though there are still four pre-molars, the first is reduced to a mere vestige crowded up to the inner side of the canine. The last, or carnassial, is larger than the molar, and has larger and more pointed cusps on the outer border of the tooth, while on the inner side the tooth forms a broad crushing-plate with a raised edge. The molar here has its long axis transversely to that of the skull. These changes are adjustments to a fish diet. In the Brazilian otter (Fig. 3) the molars differ from those of the common otter only in their conspicuously larger size. There is one curious and puzzling feature about this reduction of the pre-molars. Why, in the relatively long-faced bear, has the second pre-molar disappeared, to leave a great gap between itself and the third? This is a comparatively recent loss, since it is present in the adolescent animal. In the martens (Fig. 1) and stoats we get back to four pre-molars, but we find a decline coming in the size of the only molar left. In the weasels this reduction has gone further still. There are only three pre-molars, and the last, or carnassial, is large, while the molar is even more reduced in size, relatively, than in the marten, and here also its long axis is transverse. In the "cats"—which term includes the lordly lion and the humble pussy—the reduction of the molar is still more marked. At most it is but a semblance of a tooth, tucked away behind the huge carnassial, while it may be altogether wanting on at least one side of the head.

These fluctuations in the number of the teeth, and the gradual ascendancy of one type over the other, as of the carnassial over the molars, are extremely interesting, and they go hand in hand with the nature of the food. The bear and the badger, for example, being largely vegetarians, need crushing-teeth; for insects, acorns, and roots cannot be swallowed till they are broken up. The flesh-eaters—like Pip of "Great Expectations"—are "bolters."

Finally, I have to answer the question whether the bear became a badger, or the badger turned to a bear. I may be accused of "hedging" in my reply, but I cannot help it. I must sum up according to the evidence. This shows, when we take all the evidence, including that drawn from fossils, that the bears and the mustelidæ to which the badger belongs are branches of a common stem, hence it is not surprising to find common characters shared between them. The badger seems to have inherited more of the bear-like features than any other of its relatives,



1. THE PALATE OF THE BEECH-MARTEN: A TYPE WITH A CONSPICUOUS CARNASSIAL TOOTH AND A MOLAR IN PROCESS OF DISAPPEARANCE.



2. THE PALATE OF THE BRAZILIAN OTTER: AN ARRANGEMENT OF TEETH CLEARLY ADAPTED TO A SPECIALISED DIET.

In the martens and the rest of the weasel tribe, there are four pre-molars. The last of these (A), or "carnassial"—the flesh-cutter—is blade-shaped with a small inner cusp. But one molar (B) remains, and this is in process of disappearance.—(2) The first pre-molar (C), by the shortening of the face, has been thrust to the inner side of the canine. The fourth (carnassial) is of great size with large cusps; while the molar, like the carnassial, bears on its inner side a large plate-like shelf for crushing bones.

We are slowly beginning to realise that the study of natural history really does offer something more than a charming "hobby" for boys and girls or simple-minded grown-ups; that the study of "biology"—which is only the technical term for natural history—may, after all, be of some sort of use to somebody, somehow. Let there be no mistake: if we are to obtain a real grasp of the wonder and the beauty of our own bodies, physically, mentally, and spiritually, and the sources of our emotions and of our relation to the world we live in, we must give some thought to the "beasts that perish" and the "lilies of the field"; as to how they live and move and have their being, and their relationship one to another; since, fundamentally, we share a common life.

This last point touches upon the question that has been asked me, and there could be no satisfactory answer to that question if we could glean no information concerning the past history of the living plants and animals of to-day. Fortunately, we can turn to the records of the rocks, preserved to us in the form of fossils, which carry us back to creatures which lived millions of years ago. They are not always easy to interpret, being sometimes very fragmentary. Sometimes, when we have traced some type of animal back as far as we can go, through successive geological ages, we get no "fossil" in our search for its origins. Take the pterodactyls, or "flying dragons," for example. We can trace them from the Lower Lias of England to the Cretaceous of Kansas, yet nowhere do we gain any insight as to their parentage. From first to last they are just pterodactyls. But, even so, they reveal a profoundly interesting series of changes of form. The earliest to appear were no bigger than sparrows, and had teeth in their jaws: the latest were giants having a wing-span of 18 ft., and a huge, toothless beak like that of an adjutant stork. As they increased and multiplied, so they slowly changed their form, increased their size and range, spreading from the Old World into the New.

This plasticity discloses a delicate responsiveness of the various parts of the body affected to persistent stimuli, to which they have been subjected through successive generations. Its opposite, the lack of stimuli, or "use," leads to a gradual reduction in size, till, from mere vestiges, they disappear altogether. This is a common enough phenomenon. But there are some creatures which, strangely enough, display a most extraordinary conservatism: one of the most striking examples of this kind is furnished by that curious mollusc-like animal, *lingula*, which has persisted from Silurian times until to-day unchanged—a range of time representing millions of years. Yet other members of its tribe, living and extinct, display no such



3. AN EXAMPLE OF ANIMAL ADAPTATION TO A DIET BOTH CARNIVOROUS AND VEGETARIAN: THE PALATE OF THE BROWN BEAR.

The absence of the second pre-molar, leaving a great gap between the first and third, is a singular feature of this skull as yet unexplored. It should be noted that the two molars (A) are long and large, adjusted to a mixed diet, largely vegetarian.—(4) Here, owing to the shortening of the face, the first pre-molar has been crowded out. The carnassial (flesh-cutter) (C) is moderately large; while the molar (B) recalls that of the bear.



4. THE PALATE OF THE COMMON BADGER: A TYPE THAT IS DISTANTLY RELATED TO THE URSIDÆ, OR BEAR FAMILY.

and this applies not merely to the form of its body, but also to the form of its teeth. This being so, we can also understand how it is that the badger, the pole-cat, and the skunk are all famous for their unpleasing, not to say nauseating, odours. They "run in the family."



## X-RAY PHOTOGRAPHS AS AIDS TO SCIENCE: STUDIES OF ANTARCTIC BIRDS.

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1. THE STRUCTURE OF A BIRD WHICH, IN CONTRAST TO THE PENGUIN, IS NEARLY ALWAYS ON THE WING: THE WILSON PETREL—AN X-RAY PHOTOGRAPH.



2. THE SOLE MEANS OF PROPULSION IN THE WATER OF AN AQUATIC BIRD THAT IS A STRONG SWIMMER: THE BONES OF A PENGUIN'S FLIPPER X-RAYED.



3. THE REPTILIAN ANCESTRY OF BIRDS REVEALED: AN X-RAY PHOTOGRAPH OF FOUR PRIONS, COMMONLY CALLED WHALE-BIRDS, SUGGESTIVE OF FLYING DRAGONS.



4. THE SECRET OF THE PENGUIN'S FLEXIBLE NECK—USEFUL IN CATCHING FISH—DISCLOSED BY X-RAYS: THE HEAD AND NECK, SHOWING THE CURVE OF THE SPINE.

An interesting use of X-ray photography in natural history is illustrated by these remarkable photographs taken by Captain Frank Hurley, official photographer of the British, Australian, and New Zealand Antarctic Research Expedition. They are accompanied by the following notes: (1) The Wilson Petrel weighs only one ounce, and has a total wing-spread of 15 inches. This photograph, in contrast to the penguin, shows the modification of a bird which spends 90 per cent. of its life on the wing. (2 and 4) Penguins are the only birds with no quill feathers on the wings. The scale-like feathers are, however, true feathers modified in such a way as to serve a bird which is so completely aquatic.

Penguins are an ancient order of birds, and consequently show primitive characters. They are backward rather than degenerate. The flippers are the sole means of propulsion in the water; the feet are not actively used. Together they form the 'rudder gear,' while on land the feet are used in walking short distances or for holding eggs, and the tail is merely a prop. The flexibility of neck is of value to penguins in pursuing food. (3) The ancestral form of early birds was reptilian. Nowadays their feathers disguise their ancestry, but the X-ray of four dainty prions, commonly called whale-birds, reveals the fundamental structure and suggests dragons rather than birds."



## Notes for the Novel-Reader: Fiction of the Month.

NO writer ever established a more delicate liaison between the worlds of fantasy and actuality than did Nathaniel Hawthorne. He had a foot in both, and, though upon occasion he might forsake the one for the other, he quickly returned to the middle position. "The Turn of the Screw" shows Henry James following the

same path, and with almost as sure a tread. His apprehension of the point where fantasy and actuality meet and overlap was hardly less keen than Hawthorne's, but it proceeded, I think, from a different cast of mind. It was psychological in its nature, not poetical. Both writers were pre-occupied with moral questions; but Hawthorne was more interested in suggesting a problem, James in working it out. Both invoked the super-



MR. ARCHIBALD MARSHALL,  
Author of "Two Families."

natural because of the freedom it gave for the play of moral issues; detached from the tangle of subordinate causes the forces of good and evil could be observed operating in all their elemental hostility. James's art was much tighter than Hawthorne's; it was not content to lose itself in allegory, it had to conform to the logical development of his theme. It was never the exquisitely free agent that Hawthorne's was.

Mr. Julian Green is, I believe, a Frenchman of American origin, and he has inherited something of the Puritan conscience. He gives the impression of a tormented mind easing itself by creative writing. He is more aware of the conflict in his breast than of the causes from which it springs. He is too much occupied with horror itself to try to trace it to some commensurate depravity in the individual. The four stories in "Christine" are full of the sense of guilt, but a sense of guilt that is like a devouring force, a parasite, working vengeance upon its host with little consideration of justice or right and wrong. If it is the offspring of conscience, then that conscience is inflamed and deformed and has lost its function. James would have been horrified by its wantonness, Hawthorne shocked by its cruelty; but Poe would have recognised it, and it certainly seems to provide Mr. Green with a powerful creative impulse. Fantasy is almost absent from the first story, and very much subdued in the second; but in the last two it comes into its own. Mr. Green manages the difficult transition from actuality to fantasy with effortless skill, but the return journey troubles him. When he has mastered that, he will be a first-rate artist in the macabre.

Mr. Charles Williams is a brilliant writer, the energy and variousness of whose mind is not quite matched by a corresponding imaginative subtlety. "Many Dimensions" tells how the crown of Solomon was discovered in the England of our time. In the crown was a stone which had many marvellous properties; it could heal the sick, move its owner through space and time as he wished; in fact, fulfil all his desires. The philosopher's stone, the wild ass's skin, the magic carpet, the tinder-box, it was all there and much more; and it, or its reduplications, fell into the hands of a great many persons, all vigorously delineated and differentiated. The lessons which Mr. Williams draws from its bewildering history are not to be unravelled in a moment. "Many Dimensions" is a fascinating story. To criticise it as being over-complex seems (having regard to the title) to be missing its point; complexity is what Mr. Williams is aiming at. But you cannot multiply interest as easily as you can multiply issues, and I think that Mr. Williams has too many irons in the fire; but how brightly they glow!

"The Sisters of Prague," too, is fantasy of a kind, and of a rather disagreeable kind—a fantasy of sex. Herr Gregor does not succeed in investing erotomania with poetry; the emotions he describes are hysterical and exaggerated and distressing—distressing, not because they touch the heart, but because they offend the taste.

"Gog and Magog" brings us almost into the light of common day. But contemporary Russia is still fabulous, and Mr. Sheean lays his scene there, after a brief glimpse of artistic circles in Paris and an elopement through Switzerland. John goes to Moscow as the lover of Terschelling, the great prima donna he had met at his sister's party. Why he stayed is not quite so clear; for he loathed the Bolsheviks, he tired of Terschelling, and his new love-affair with the confirmed American revolutionary, Sheila Rudd, is not made quite convincing. But we are glad he decided to stay, for the sake of his observations and of his arguments; the last would have surely convinced anyone less obstinate than Miss Rudd. But she, poor thing, was suffering from encephalitis, and her death brings the book to a conclusion. It is too shapeless to be called a work of art; but as a picture of modern Russia it is enthralling.

"Flamenco" is rather disappointing. In "Red Wagon," its predecessor, the scene was constantly shifting, but everywhere the circus went one's interest (like Mary's little lamb) was sure to go. The circus gave the book unity, and unity is just what "Flamenco" lacks. Lady Eleanor's central figure is a gipsy, born in Spain about 1820 and brought up in Devonshire; but, though she is in the centre of the picture, she does not dominate it. Her foster-parents, the man expelled from London for cheating at cards, the woman a confirmed drunkard, are carefully drawn, but they do not come to life, nor do their children. The most consistent thing about the book is the historical atmosphere, which is very well maintained.

"High Table," for which Theodore Fletcher was intended, to which he attained by no particular credit except sheer bookishness, is mainly a one-man story. Theodore is introduced as a sick child who overhears talk between his parents and is influenced by it to his hurt.

He was a remarkably unattractive boy. When a hero of fiction is so strikingly the Ugly Duckling, one naturally expects some brilliant change. But, although in the first, very clever chapter she allows our sympathies to be pricked, Miss Cannan is ruthless. Theodore lies and cheats; considering his temptations, his reticence and doleful temperament, we might condone these faults and still look for eventual triumph. But Theodore, as the years advance, while remaining a coward becomes a prig, and when, as the queer result of wounded pride, he seduces a publican's daughter whose mind he had elected to improve, the shame and dread which follow are for himself

alone. Nevertheless wouldn't he, Miss Cannan seems to ask, have developed more satisfactorily had his parents been other than they were? One feels relieved to throw the blame on them; yet they, in their turn, have a right



LADY ELEANOR SMITH,  
Author of "Flamenco."



MISS JOANNA CANNAN,  
Author of "High Table."

to equal charity, and so the infection of tolerance spreads till it becomes too diffuse to make itself felt.

Mr. Archibald Marshall's sound, scrupulous, well-balanced novels have won him many admirers, and they will not be disappointed in "Two Families." One of the families, as may easily be guessed, is a county family; for many generations the Blakes have been squires of Harford, and, when the story opens, in 1865, it looks as if they would be squires of Harford for as many generations more. But times change; and the extent of their change is measured by the rise to wealth of another family, the Abels, who had been blacksmiths in Harford as long as the Blakes had been squires. By 1918 the position of the see-saw has been almost reversed; an Abel now hesitates before giving his daughter's hand to a Blake. The gradual changes which accompany the social revolution are subtly and surely described; the whole form and pressure of life are altered without our noticing it.

Miss Delafield is more a social satirist than a social historian. No modern novelist excels her in the gentle art of sticking pins into people: self-satisfied, self-important women are her especial bugbear. As a rule her books, in spite of their scintillating surface, are ultimately depressing; her wit wages unsuccessful war against the entrenched forces of selfishness and stupidity. But "The Diary of a Provincial Lady" is written in a lighter mood. The Lady finds, as might be expected, much to complain of: her husband, her children, her servants, her neighbours, her health, her financial position. But one cannot grudge her

her grievances, she is so good-humoured about them. Her Diary has one fault: it is a trifle monotonous. Otherwise it is an excellent entertainment. "Loggerheads" is a symposium in the form of a novel. Four people—two women and two men—beguile an ocean voyage with a discussion of the respective merits, moral and mental, of the older and the younger generation. The debaters are unfairly matched; Stephen, the champion of the past, who likes a man to be a man and a woman to be a woman, is wholeheartedly opposed by Richard and Patricia, and has only a doubtful ally in Magda. The conversations gain dramatic interest from the fact that Stephen is in love with Magda; otherwise, sparkling as they are, they would seem rather static. The controversy that Major Gribble raises has run its course in many a newspaper, drawing-room, and debating hall; it is much to his credit that he has been able to breathe new life into old bones. If the reader cares to follow the discussion yet further, he will find it renewed, with amazing linguistic embellishments, in "The Auctioning of Mary Angel." But here the disputants are limited, or practically limited, to two, and Mary has the lion's share of the talk. Never was there a more garrulous young woman. The burden of the complaint she pours into the ears of her middle-aged but marvellously sympathetic interlocutor, "Uncle" Biff, is this:

(Continued on page 154.)



DR. HANS CAROSSA, AUTHOR OF "A ROUMANIAN DIARY" AND "A CHILDHOOD."

"A Childhood" was published recently by Messrs. Martin Secker.

- Christine. By Julian Green. (Heinemann; 7s. 6d.)  
Many Dimensions. By Charles Williams. (Gollancz; 7s. 6d.)  
The Sisters of Prague. By Joseph Gregor. (Secker; 7s. 6d.)  
Gog and Magog. By Vincent Sheean. (Duckworth; 7s. 6d.)  
Flamenco. By Lady Eleanor Smith. (Gollancz; 7s. 6d.)  
High Table. By Joanna Cannan. (Benn; 7s. 6d.)  
Two Families. By Archibald Marshall. (Collins; 7s. 6d.)  
The Diary of a Provincial Lady. By E. M. Delafield. (Macmillan; 7s. 6d.)  
Loggerheads. By Philip Gribble. (Benn; 7s. 6d.)  
The Auctioning of Mary Angel. By Coningsby Dawson. (Cassell; 7s. 6d.)  
The Tragedy at Draythorpe. By Leo Grex. (Hutchinson; 7s. 6d.)  
The Strangler Fig. By John Stephen Strange. (Collins; 7s. 6d.)  
Murder in the Mirror. By W. W. Masters. (Longmans; 7s. 6d.)



# FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



**AN INTERESTING "FIND" OF OLD KENTISH METAL-WORK: A VESSEL WITH A REPRESENTATION OF RED RIDING HOOD AND THE WOLF.** This vessel, described as a small "plate," or rather "saucer," was dug up at Brenchley, Kent, near a house 300 years old. "It is very solid and heavy," writes the owner, "and has three little supports on the under side. The Curator of the Tunbridge Wells Museum said it represented Red Riding Hood and the Wolf, and was probably late seventeenth-century work. It was cast at Lambert's Foundry, Horsmonden. Some of the railings round St. Paul's Cathedral were cast at Horsmonden."



**BREAKING THE WOMEN'S ENDURANCE FLIGHT RECORD: THE MONOPLANE "LADY ROLPH"** (BELOW) BEING RE-FUELLED BY PIPE-LINE IN THE AIR NEAR LOS ANGELES. Miss Edna May Cooper and Miss Bobby Trout started from Los Angeles on January 4, in their monoplane, "Lady Rolph," with the object of breaking the women's endurance flight record of 42 hours 16 min. They accomplished this on the 6th, and then remained aloft to make a bid against the men's endurance record of 647½ hours, made last August by Messrs. Dale Jackson and Forest O'Brien. On January 10 it was stated that the "Lady Rolph" had landed at Los Angeles after 123 hours 50 minutes of continuous flight.



**CONTRASTS IN CRASHES: AN OLD BALTIMORE GRAIN-ELEVATOR, BUILT OF STEEL AND CONCRETE, FALLING COMPLETE AFTER HAVING BEEN DYNAMITED AT THE BASE FOR PURPOSES OF DEMOLITION.**

The above two photographs, illustrating the demolition of obsolete buildings, present an interesting contrast, in the manner of crashing, between structures of reinforced concrete and those built of stone in the older style. The steel-and-concrete grain-elevator at Baltimore, it will be seen, came down practically all in one piece; while the column shown in the other illustration



**CONTRASTS IN CRASHES: A STONE-BUILT COLUMN FALLING IN PIECES DURING THE DEMOLITION OF THE OLD TEMPLE OF JUSTICE AT SEATTLE, WASHINGTON.**

naturally broke up into its component parts. It was one of the great pillars fronting the old Temple of Justice at Seattle, Washington, U.S.A., which has recently been demolished after having served for the last fifteen years as a county gaol. This old Courthouse was erected early in the nineteenth century, and is now to be replaced by a larger building of modern type.



**AN INGENUOUS METHOD OF SMUGGLING DRUGS INTO EGYPT: TWO MILLSTONES SHIPPED FROM TURKEY, WITH CAVITIES CONTAINING A QUANTITY OF HASHISH.**

The second annual report of the Egyptian Central Narcotics Intelligence Bureau, issued recently, describes the drug traffic in Egypt, and gives illustrations of various methods adopted to bring drugs into the country. One such device is shown above. Drug-merchants, in Turkey, it is stated, shipped to Cairo six millstones containing 119 kilogrammes of hashish, cleverly hidden in hollow places. The President of the above-mentioned Bureau is Russell Pasha, Commandant of



**CONFISCATED CONTENTS OF THE MILLSTONES IN THE ADJOINING PHOTOGRAPH: RUBBER BAGS AND ZINC BOXES CONTAINING A LARGE AMOUNT OF DRUGS.**

the Cairo City Police, who arranged to go to Geneva on January 17 as Egyptian delegate to give evidence before the League of Nations Advisory Committee on Drug Traffic. The report states that direct imports to Egypt of drugs, such as heroin from France and Switzerland, have greatly diminished, but have been replaced by drugs from Turkey. During the year over 25,000 lb. of contraband hashish was seized. A consignment was confiscated at Alexandria on January 18.



## WHERE EVEN RICE HAS ITS OWN PECULIAR SOUL! BATAKS—AND MAGIC.

A Condensation and Adaptation of the Article, "Batak Days and Ways," by TASSILO ADAM, published by "ASIA."  
Photographs by Tassilo Adam.

THE Bataks are a native people of Sumatra, living in the region of the Toba Lake in loosely organised tribes. They were always good fighters, but have now become almost as successful stock-breeders and agriculturists. Their delineator in a recent article, Mr. Tassilo Adam, spent many years living among the Karo Bataks, who boasts a strength of some seventy thousand, and inhabit the north side of the lake.

The Bataks cherish some very weird customs and beliefs—chiefly due to their spiritistic religion. Though largely unaware of the polytheistic Hindu attitude to the universe, the Batak feels that the world around him is teeming with spirits good and evil, and of these he is ever mindful. A man's soul is, in Batak magic, his *tendi*. The *tendi* is always in danger from persecution by *begus*, evil spirits dwelling in the external world, and the poor Batak lives in constant anxiety for his *tendi*; small wonder if he is gloomy, shy, and indifferent!

Fear of the *begus* predominates even over the common dictates of humanity: Mr. Adam saw a Batak who had fallen from a raft into the river in grave danger of drowning because his superstitious fellows would not risk angering the *begus*, who, according to their conception of the incident, were bent on inducing the drowning man's *tendi* to come out of him and become one of themselves. The wretched victim was finally rescued by Mr. Adam's own Javanese porters. The Bataks' belief is that the *begus*, angry because disincarnate, are the haters of human beings.

The *tendi*, or soul, is the double of the ego. Not only the bodies of human beings, but every living thing and certain plants, have *tendis*—especially rice, the chief food of the Bataks. Dreams are

Not only does the rice-*tendi* have to be propitiated by many sacrifices in order to prevent crop-failures, but, when it comes to be eaten, the Bataks are afraid that it might be frightened away by dazzling white teeth and take offence in being cut

and general master of ceremonies in one. He finds the favourable day for the sowing of rice and the beginning of war. In times of drought, he calls for rain. The *guru* on ceremonial occasions carries a magic wand about five feet long, surmounted by a

carved figure on horseback containing a powerful charm. The *guru's* name for this mixture is *puk-puk*, and in it he blends many strange ingredients: dirt from under the finger- and toe-nails, for instance; poison of snakes, blood of toads and chameleons; perhaps wood from trees struck by lightning; embryos; portions of the human brain. On this occasion the *guru* assented to Pa Melga's suggestion, and the ceremony of unveiling the bones of his ancestors began with gongs, music, and shooting. The *sibajak* and his women were found all sitting on beautiful mats, with the skulls of the chief's mother, grandmother, father, and grandfather, all adorned with silver ornaments and fine home-woven cloth, set before them on the ground. The music continued to play to please the good spirits, and the shooting went on to frighten away the bad ones.

Afterwards, Mr. Adam, sure now of Pa Melga's friendliness, despite the chief's natural timidity, asked him if he might see the contents of the coffin which stood in front of his mansion. When this tremendous request had actually been granted, the preparations developed on the grand scale. Money for the festivities was raised by the Government Agent: a hog and many chickens were killed for the banquet, and at least two hundred large and small Chinese bombs were provided to frighten away the malicious *begus* when the coffin was to be opened. This was first taken down—a fine piece of savage decorative work in black, white, and red, with a carved figure of a rhinoceros bird at the head and two guardian figures carved in wood—the one a man with a gun, and, at the foot, a female with silver ornaments in her ears. After Mr. Adam had taken photographs, a crane anointed the skull with a paste consisting chiefly of ginger root, and the coffin was closed by the village carpenter and restored to its scaffolding.

Dancing and music play a considerable part in the lives of the Bataks. A well-known musician among them, Si Dadas by name, was asked at every fête to play his "bird's song," a masterpiece composed by himself. When a strong moon shed its light through the fronds of the lofty coco-palms and was reflected by the trembling mirrors of dark leaves and the moving streamlet, when small owls flew erratically through the darkness, and hundreds of flying foxes swarmed in the durian-trees, then Dadas would play for hours at a stretch, while the village people sat on and on, listening to the weird and mournful strains of his primitive instrument.



SEATED BEHIND THE SKULLS OF HIS GRANDMOTHER, GRANDFATHER, MOTHER, AND FATHER—ALL CAREFULLY LAID ON MATS: PA MELGA (CENTRE), A FRIENDLY EX-CANNIBAL CHIEFTAIN OF THE KARO BATAKS: HIS WOMEN AND HIS CHILDREN. (SEE PAGE 146.)

important because, during them, the *tendi* leaves the body temporarily in order to wander, and during its absence the ego dreams what the *tendi* experiences. Yet, as warmth, heart-beat, and the pulsation of the blood, the *tendi* lives in the body, and for this reason blood has come to be used in many ceremonies. The *sibassos*—priestess-mediums—drink it in ecstatic trances. The belief that the drinking of blood hardens the *tendi* was the chief cause of cannibalism among the Bataks—in reality, a ritual ceremony, though the white man is prone to think it was practised from lust or hunger. If an enemy were killed in war, only small and quite definite parts of his body were eaten. Certainly, however, an old magician described to Mr. Adam, with all details, how he had slaughtered his mother-in-law, cooked her with paprika and spices, and made a fine meal; and his mouth almost watered as he told the story. But a single case must not be taken as a rule!

Head-hunting, rare among the Bataks, may be explained in the same way. Old Pa Melga, with whom Mr. Adam was on excellent terms, a chieftain who supplied much of the information he has garnered on the tribal customs of the Karo Bataks, displayed with pride the beautiful knife with which he had "cut seven heads." He added calmly: "It does not even have a dent."

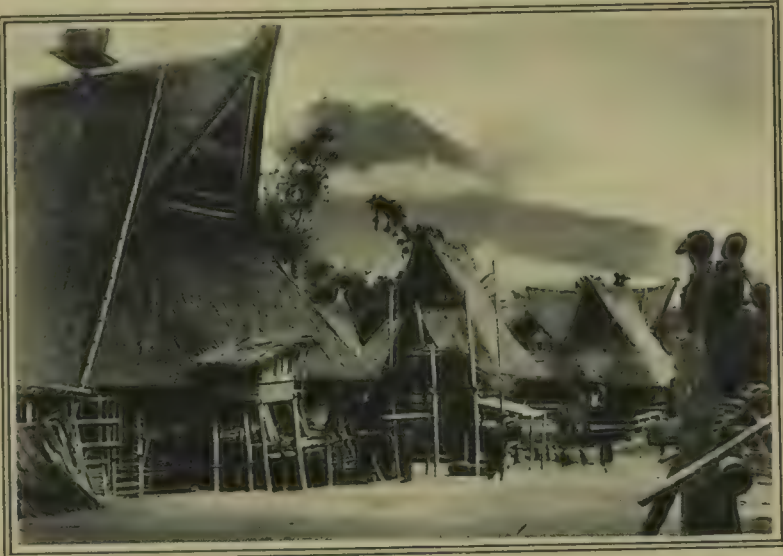
This belief in spirits—particularly their allocation of a *tendi*, or "spirit-soul," to the all-important rice—has given rise among the Bataks to a custom peculiarly abhorrent to European ideas.

by such sharp instruments. Therefore, the teeth are chiselled and the stumps are painted black. Only the last molars are preserved. The incisors and eye-teeth are broken off with small iron chisels and ivory hammers, bit by bit, and then smoothed with fine files. The terrible nature of this operation may be imagined, for the filing takes place while the nerve is still exposed! To conclude, the stumps are blackened with the ashes of a certain wood and lemon. The operation usually lasts four hours, and is attended by dancing, music, and ceremonies.

Being accustomed to see only black stumps, the Bataks detest the teeth of white people. They call them dogs' teeth, and find them as ugly as we do the filed-off stumps. Asked why this custom of mutilating the human body was so deeply rooted that white teeth can be seen only in children, a Batak replies: "We do not want to have teeth like a dog."

Pa Melga, with whom Mr. Adam became friendly, was once a cannibal prince. He only reluctantly recognised the authority of the Dutch Government, and had given it, at that, many a *mauvais quart d'heure*. He invited Mr. Adam to witness a great festival in his house for the capturing of evil spirits by a *sibasso*, an occasion on which at least two hundred persons were present. After the white people had been politely shown to their places, the music started and the priestess, well dressed in the Batak fashion, entered and began to dance. She seemed hysterical, and, as the music grew lively, went into a trance, and when she had ended her dance of the spirits seemed exhausted, and had to sit on the floor supported by several women; it was evident that she had succeeded in capturing the evil *begus* that were persecuting Pa Melga!

Mr. Adam even presumed so far on his friendship with the chief as to ask to see the skulls of his ancestors, which he kept in the skull house. Pa Melga assented on condition that he should have time to consult the *guru* first. The *guru* is magician, priest, medium,



SHOWING THE EXTERIOR OF THE TYPE OF HOUSE WITHIN WHICH MR. ADAM PHOTOGRAPHED A CEREMONIAL CAPTURING OF EVIL SPIRITS: A KARO BATAK VILLAGE NEAR TOBA LAKE, IN SUMATRA. (SEE PAGE 145.)



"EYE OF NEWT AND TOE OF FROG"—THE POINT OF A BATAK MAGICIAN'S SACRED STAFF IN CONTACT WITH "INGREDIENTS" IN THE COURSE OF ITS OWNER'S MAGICAL OPERATIONS. (SEE PAGE 145.)



# CHARM-WORKING; AND CAPTURING EVIL SPIRITS: BATTAK MAGIC.

PHOTOGRAPHS BY TASSILO ADAM. (SEE ARTICLE ON PAGE 144.)



THE INTER-MEDIARY BETWEEN MEN AND THEIR DEAD: A SHROUDED BATTAK GURU MAKING MAGIC WITH THE CARVED WOODEN WAND WHICH IS HIS CHIEF AIDE—AN IMPLEMENT SURMOUNTED BY A PLUMED HOLDER OF CHARM-MIXTURE.

A SIBASSO CAPTURING EVIL SPIRITS IN A CHIEF'S HOUSE: THE PRIESTESS-MEDIUM AT WORK DURING THE CEREMONY, WHICH SHE BEGAN BY DANCING, CONTINUED BY FALLING INTO A TRANCE, AND ENDED BY CROUCHING WEARILY ON THE FLOOR.



The characteristic appurtenance of a Battak magician (or guru) is his carved wand of wood, which is about five feet long. This wand is very "big magic" indeed: at the top is a carved figure—often a rider with a large turban ornamented with human hair, horse-hair, or cock's feathers—which contains a powerful charm-mixture. The mixture (or *puk-puk*, as the magician calls it) is reminiscent of the most nauseating of the witches' in "Macbeth"; not only "eye of newt and toe of frog" go into it, but poison of snakes, blood of toads, and chameleons, embryos, and portions of the human brain—ingredients which go to show that

black magic is much the same all the world over. The magician, however, is not the only spiritual go-between among the Battaks: sometimes a priestess is employed, and the lower photograph shows one engaged in capturing the evil spirits which had tormented Pa Melga, chieftain of the Karo Battaks. The priestess seemed hysterical, and, as the music grew lively, went into a trance. After the flashlight photograph had been taken she sat on the floor, supported by several women. The exorcism was a success, to which Pa Melga considered the powerful flash-light had contributed not a little!



# A COFFIN-RELIQUARY; SOUL-PLEASING "DENTISTRY": BATTAK WAYS.

PHOTOGRAPHS BY TASSILO ADAM. (SEE ARTICLE ON PAGE 144.)



CONTAINING THE BONES OF THE CHIEF'S ANCESTORS: THE ORNAMENTED COFFIN OUTSIDE PA MELGA'S HOUSE; WITH A RHINOCEROS BIRD AT ITS HEAD AND A GUARDIAN FIGURE—A MAN AND A WOMAN—AT EITHER END.



CHISELLING AWAY A YOUNG GIRL'S TEETH, PREPARATORY TO FILING THEM FLAT AND BLACKENING THE STUMPS: AN "OPERATION" DEEMED NECESSARY IN ORDER THAT THE "SOUL" OF RICE MAY NOT BE OFFENDED.

WITH FEATURES BUT UNPRE-POSSESSING (TO A WHITE MAN'S EYE): A YOUNG BATTAK GIRL PHOTO-GRAPHED BEFORE HER TEETH HAD BEEN FILED.



AFTER HER TEETH HAD BEEN FILED AND THE STUMPS BLACKENED: A BATTAK GIRL WHO HAS DEVELOPED THE CHARACTERISTIC STUPID EXPRESSION OF HER TRIBE.



A GUARDIAN OF A "RELIQUARY" ONLY TO BE OPENED TO THE SOUND OF BOMBS: A MAN—WITH BLUNDERBUSS—ON THE PA MELGA COFFIN.



PART OF THE CONTENTS OF PA MELGA'S FAMILY "RELIQUARY": THE SKULL OF A FORMER CHIEF, WRAPPED IN FINE CLOTHS.



THE GUARDIAN FIGURE AT THE FOOT OF THE COFFIN OF PA MELGA'S ANCESTORS: A WOODEN WOMAN—WITH SILVER ORNAMENTS IN HER EARS.

Of the rite of teeth-filing among the Battaks, which is illustrated in its performance and its results on this page, Mr. Adam writes: "Every girl and boy at the age of puberty must submit to this barbarous ceremony. The poor victims don their most beautiful gowns and wear their most precious jewellery. It is part of the ceremony that they do not utter the slightest complaint." The "operation" is deemed necessary in order that the soul of that all-important food, rice, may not be offended by the sight of sharp white teeth, and be frightened away. Further details are given in the article on page 144.—The opening of the

coffin which contained the bones of his ancestors was the greatest favour Mr. Adam obtained from Pa Melga, the chief of the Karo Battaks, with whom he became friendly. On the occasion indicated by the *guru*, unusually comprehensive preparations were made for the event: a hog and many chickens were killed for the banquet, and at least two hundred small Chinese bombs were provided to frighten away the malicious spirits. The coffin, beautifully decorated with red, black, and white pigments, was taken down, and, after the guardian figures had been removed, opened to allow Mr. Adam to photograph the tribal relics.





A REALLY FINE COGNAC LIQUEUR BRANDY

for 25/- a bottle

AGED IN CASK

(the only treatment that matures a Brandy)

for 35 years

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Such is CORDON BLEU

Obtainable of all first-class Wine Merchants



# MARTELL'S CORDON BLEU





THERE are a great many people who find it difficult to work up much enthusiasm over any work of art that is on more than a miniature scale. Something that can be held in the palm of the hand

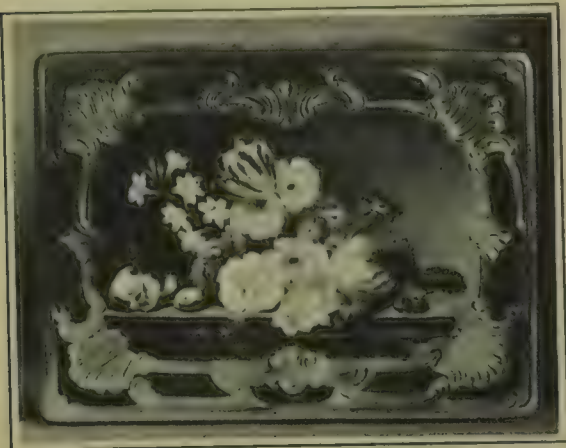


1. A GOLDEN SNUFF-BOX ENGRAVED IN TWO TONES OF TRANSLUCID ROYAL BLUE ON A BASE OF "GRAIN D'ORGE": A PIECE MADE IN 1757; WITH MINIATURES, SIGNED J. J. DEGAULT, ADDED LATER.  
(77 cm. by 59 cm.; by 39 cm. deep.)

or carried in a waistcoat-pocket has a fascination which is often out of all proportion to its artistic merit. There is a very real pleasure in letting one's fingers close round a little jewelled box after the eye has noted the delicacy of its chasing or the quality of its enamelled surfaces: the fact that it can be so easily handled brings at once a sense of extraordinary intimacy with the long-dead personality for whom it was originally made. The sense of touch can bridge the years better than the sense of sight, and the true connoisseur gazes through the protecting glass of a museum show-case with very real regret that these beautiful objects cannot be taken out and examined at leisure.

A recent and very learned French publication\* from the firm of Van Oest will delight all those who find these pretty and exquisite things irresistible. Great numbers are illustrated and described, and a short introduction seems to leave nothing unsaid that has any bearing upon the technicalities of their manufacture.

A cigarette-smoking age finds it difficult to imagine a time when everybody took snuff as a matter of course, though an investigation among Fleet Street tobacconists would reveal a surprising number, not of pounds, but of hundredweights of snuff sold



4. A RECTANGULAR EIGHTEENTH-CENTURY FRENCH SNUFF-BOX: A DELICATE ENAMEL FLOWER STUDY, FRAMED IN GOLD AND TRANSLUCENT GREEN ENAMEL ON A COFFERED GROUND.  
(Size: 82 cm. by 61 cm.; by 4 cm. deep.)

annually to printers in the neighbourhood—it is on record that compositors engaged upon leading articles and the heavier political reviews cultivate a more

\* "Tabatières, Boîtes et Étués. Orfèvreries de Paris 18<sup>me</sup> Siècle et début du 19<sup>me</sup> des Collections du Musée du Louvre." By Nocq et Dreyfus. (Van Oest.)

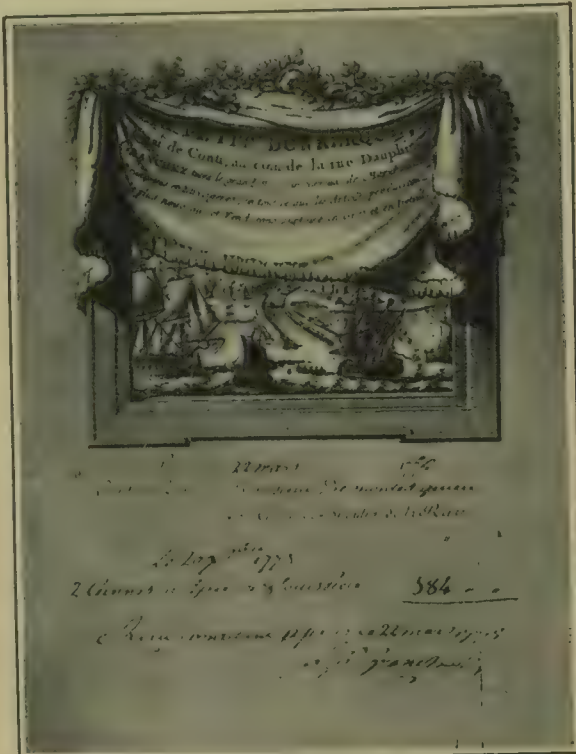
## A PAGE FOR COLLECTORS. FRENCH EIGHTEENTH-CENTURY GOLD SNUFF-BOXES.

"Tabatières, Boîtes et Étués."\* Reviewed by FRANK DAVIS.

sardonic sniff than their brethren. Yet one fears that, though printers may be still faithful, the habit has lost the fine flourish of the past; one requires a cravat and a lace sleeve to do the thing properly—and superb receptacles such as those illustrated here.

Something of the good taste of the period can be seen in the charming decoration (Fig. 3) of one of M. Granchez's statements of account; it is hard to think of anything that expresses so well the character of this famous little novelty shop. Granchez descended upon Paris from Dunkerque in 1767, and established an immediate reputation as a purveyor of odd little curiosities—enamels from England, jewels and knickknacks from everywhere in Europe—everything that was most *recherché* and novel, curious or useful. He went bankrupt in 1787, and disappears from history just when history begins to be really exciting, in 1789. It was a luxurious period, and Granchez dealt in expensive goods; but, even so, it is a little surprising to read that this small shopkeeper owed as much as four hundred thousand livres when he met with disaster, and that his most numerous creditors were makers of snuff-boxes: as for his customers, the list seems to comprise every famous name in France.

There were, of course, boxes to suit every purse and every taste, boxes in every material from base metal to ivory, decorated in every possible variety of method, from plain engraving to gem incrustation. Rather *risqué* subjects and political allusions are to be found, but mainly on the less intrinsically valuable



3. THE ELEGANTLY DECORATED STATEMENT OF ACCOUNT BY A FAMOUS EIGHTEENTH-CENTURY NOVELTY-SELLER—M. GRANCHEZ, OF PARIS, WHO WENT BANKRUPT IN 1787, WITH LIABILITIES OF 400,000 LIVRES. M. Granchez was a famous purveyor of snuff-boxes and novelties to the great ones of France in the days of Louis XV. and XVI. The inscription on his bill-head reads: "Au Petit Dunkerque Quai de Conti au coin de la rue Dauphiné: Granchez tient le grand Magasin curieux de Marchandises Françaises et Etrangères, en tous ce que les Arts produisent de plus nouveau, et Vend sans surfaire en Gros et en Détail."

Reproductions from "Tabatières, Boîtes et Étués. Orfèvreries de Paris 18<sup>me</sup> Siècle et début du 19<sup>me</sup> des Collections du Musée du Louvre" (by Nocq et Dreyfus), by Courtesy of the Publishers, Messrs. Van Oest.

boxes: in general, it is fair to say that the more precious the material the more dignified the decoration, while the perfection of the details, the exactness of the snap-fastening and accuracy of the hinges, are astonishing.

Fig. 5 is a box of the year 1743. It is not easy to imagine a more luxurious toy. It is of gold, polished and studded with coloured mother-of-pearl and precious stones to show a Chinese scene with flowers, figures, and buildings. The front of the lid is ornamented with diamonds and rubies. Fig. 1 is later and less elaborate, and, incidentally, illustrates a not uncommon practice. It is of gold engraved in two tones of translucid royal blue on a base of

"grain d'orge." The pearls that form the frames of the miniatures and also surround the top and bottom of the box are of white enamel. The date of this piece is 1757, but the two miniatures are signed J. J. Degault, and must be a later addition, as the painter was only born in 1754.

The authors point out that the extreme delicacy of the enamelling on the average snuff-box makes an absolutely untouched specimen exceedingly rare. They boldly assert that damage of this kind must be repaired. This is what they say: "Breakage or the lack of the original enamel disfigure a box. A clever enameller must put back in the same position



2. A BEAUTIFUL FRENCH SNUFF-BOX OF THE EIGHTEENTH CENTURY: ONE OF THE TEN MINIATURES IN GRISAILLE SET IN A WORKED GOLD FRAME.  
(Size: 71 cm. by 57 cm.; by 33 cm. deep.)

and by the same methods the original work. Once that is done the snuff-box is actually much nearer its primitive state and—dare we say it?—much less false than a picture which has been relined, devarnished, revarnished, and has undergone all the dangerous manipulations of the restorers."

Many a picture-lover will echo the sentiment of the last sentence, but the sceptic cannot resist enquiring whether there really is a man who can imitate eighteenth-century enamelling with such accuracy; and, if there is, why has he not long since retired on a very comfortable fortune? Two other boxes in this superb collection are of exceptional historic interest. The first is enamelled with portraits of Louis XVI. and Marie Antoinette and several members of their family. The second is enamelled with portraits of Napoleon I. and Josephine. A most valuable section of the volume is devoted to reproductions of the identified date-marks of the century, together with a great number of makers' marks.

To put a false mark on a precious metal is, of course, a felony, as in England, but there are certain examples of boxes made in Germany or Switzerland which are of the period, but yet bear the Paris mark.



5. A SNUFF-BOX OF THE YEAR 1743: A MOST LUXURIOUS TOY, DECORATED WITH A CHINESE SCENE.

This snuff-box is of gold, polished and studded with coloured mother-of-pearl and precious stones to represent a Chinese scene with flowers, figures, and buildings. (81 by 63 cm.; by 37 cm. in depth.)

The explanation is that the reputation of Paris workmanship in the latter half of the eighteenth century was such that foreign boxes had little chance of selling without, as it were, carrying a Parisian passport.



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## THE ILLUSIONS OF THE COST OF LIVING AND THE ECONOMIC CRISIS.

(Continued from Page 132.)

Humanity has possessed practically the whole earth for the last fifty years; this is too often forgotten, as if this immense novelty in history had no importance. Never was the field open to man's activity and creative energy vaster. Political unrest, revolutions, *coups d'état*, and civil wars are the only obstacles which still erect barriers for human activity to surmount. That is one of the complications which aggravate the general crisis. But revolution, like war, is a transitory condition. All the obstacles are destined to fall in a more or less distant future. They would fall more rapidly and more completely if the futurist politics which are the fashion in many centres to-day lost the unmerited favour which they at present enjoy. The world is becoming more and more accustomed to work. That is yet another point of which perhaps we do not sufficiently appreciate the true value and importance. In Western countries the habit of intense, simplified, and regular work in modern industry has, during the last century, become so general that we willingly consider it as an innate quality of the human spirit. It is, on the contrary, a painful acquisition. Up to thirty years ago the men alone—with a small number of women in parts of Europe and America—had learnt this new form of work; Asia and Africa had kept the double hierarchy of work which belonged to the old qualitative civilisations—a small aristocracy of artisans above the actual operatives, who were almost slaves to their tasks.

For the last thirty years, nearly everywhere the women of the people and of the middle class have learnt to work in factories and offices like men; and Asia and Africa are increasingly adapting themselves to the quantitative work of the West. The Kafir, the Zulu, the Moor, and the Egyptian learn to labour like the workmen of Europe and America. At the same time they become consumers, just as the West hoped and desired. Even China, the most ancient qualitative civilisation of the world, is on the point of capitulating. I do not belong to the optimistic school which identifies this transformation of humanity with absolute progress. This almost general transformation of the old qualitative civilisations, this rapid absorption of the great industrial development of the black race into our civilisation, is full of disadvantages. But they are rather political, moral, intellectual, and æsthetic inconveniences than economic ones. So long as the exploited surface of the earth keeps pace with the population and its capacity for work, and capital continues to accumulate and the means of production are perfected, the world may become uglier or less intelligent, but it must continue to grow richer. The economic danger will only seriously set in when one or several of those elements of production give way in a permanent manner.

The panic to which the rich classes have fallen a prey to-day seems excessive. The economic organisation of the

world deserves more confidence. The moral and intellectual perturbation is more serious than the economic one. The evil is in men's brains, rather than in the workshops or the banks; or it is in the workshops and the banks because it is in men's brains. The artificial incentive which the war gave to all branches of production perverted the spirit of the world by creating a state of mind which I should be tempted to call "illusionism"; that is to say, a diseased faculty for believing possible all that we desire, even when it is manifestly absurd. We willingly smile when we read Law's history. It seems to us impossible that, in any case, we should ever again be victims of such naïve illusions. And yet for ten years we have been led astray by an illusionism of the same kind, although under a different form. We think we have discovered the secret of eternal and universal prosperity by the multiplication of debts. Everyone knew that we could not continue to make debts indefinitely, and that after having made them we should have to repay them. But for ten years we have all, including the business men, behaved as if we were convinced to the contrary.

We must react from this "illusionism" by regaining contact with reality. Two things seem urgent. The first is to re-establish a little order in the world. Political instability has attained such proportions that it threatens to ruin all countries. The theory that *coups d'état*, revolutions, and civil wars are the business of each people's internal politics is increasingly belied by daily experience. There are so many people out of work in Europe to-day because India, China, Russia, and a part of South America are in a condition of disturbance. The peoples which enjoy order are bound in their own interests to help those who are oscillating between anarchy and despotism to recover their balance. They can do so by various means; intellectual influence, the moral pressure of public opinion, and diplomatic and financial action.

Another charge which is imposed on us is a simplification of production by a greater division of labour. More and more, the world is getting parcelled out into a large number of States which all wish to produce the things of which they stand in need. That is one of the reasons why too much is produced and at prices that are too high. To occupy and feed a growing population, every nation should have an interest in specialising in a certain number of productions, to perfect them as much as possible, and to proportion them to the demand. But the States distrust each other, even when they are friends; each State is not only jealous of its sovereignty, but aspires also to the greatest autonomy possible in all domains, even in that of production; the dangers of war, whether real or imaginary, reinforce this aspiration. In this way each State works at ruining its neighbour, pretending at the same time that it is benefiting its neighbour's commerce. What was the use of the last Customs rise in the United States? It inflicted a mortal blow on European commerce, and it aggravated the American crisis. The United States and Europe grew poor together. We must elucidate this misunderstanding which

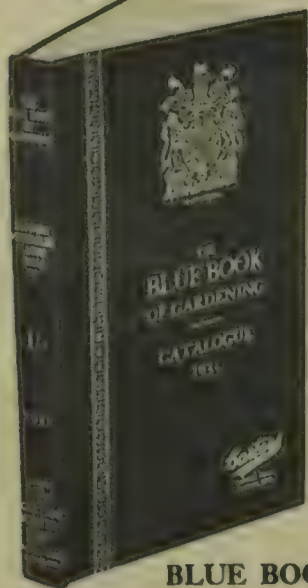
is in danger of strangling the world. The interests and prejudices which are everywhere opposed to this simplification of production are very powerful. But the anxieties, disappointments, and sufferings which the world is enduring to-day ought to open men's minds to a deeper vision of reality and urge their wills towards more rational solutions. The world will not always limit itself to reacting against its present difficulties, as it has done for the past year, by proceeding to make a hurried liquidation of its whole fortune!

There has been a change coming over the spirit of the world for a little while past. It was noticed at Geneva in another domain, during the discussion of the Preparatory Commission for Disarmament. From the first sittings it was noticed that this time the Commission was actuated by a desire to accomplish something, to do something practical, which did not exist in the previous sessions. Therefore the discussions, even if they were long, minute, and hardly fought, were not sterile as before. That is the proof that the Governments did not regard the question with that hostile scepticism which they had opposed to it in previous years; and who will wonder at this, knowing in what condition the finances of the greater part of the States are at present?

Illusionism, which has brought the world into the economic embarrassments and political disorder of these unhappy years, ought to give way under the pressure of necessity. Despite all the moral and intellectual subversion made by the war, there is still in Europe and America sufficient culture, intellectual liberty, scientific spirit, and good sense to find the way back to salvation in the midst of the present confusion. To sum up, it is not a question of making a great discovery; it is simply to remember that you cannot augment riches by destroying or wasting them. That is a very simple truth, and it is not necessary to be a great philosopher to understand it. But it is too often lost sight of because the passions wrap it up in a thick fog of sophisms. It is those passions which we must conquer and those fogs which we must disperse.

In connection with the illustrations in our issue of Dec. 27 of scenes from a new war film, "Tell England," based on Ernest Raymond's novel and re-enacting events of the campaign in Gallipoli, we have received a courteous letter from Lord Morris, pointing out that no mention was made of the gallant part taken in those operations by troops from Newfoundland. Needless to say, the omission was inadvertent. "It would seem to be only fair," writes Lord Morris, "that the Newfoundland troops should be referred to, having regard to the splendid work rendered by them in this theatre of the War. The Newfoundland regiment was nearly a year in Gallipoli."

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Dumfries 1 <sup>st</sup>	1	1	1	1	1	1	1	1	1	1	1	1	Robt Burns	3	1	1	Doing duty
2 <sup>nd</sup>	2	2	2	2	2	2	2	2	2	2	2	2	Jn. McQuaker	13	7	2	D <sup>o</sup>
3 <sup>rd</sup>	3	3	3	3	3	3	3	3	3	3	3	3	Geo. Gray	5	17	2	D <sup>o</sup>
4 <sup>th</sup>	4	4	4	4	4	4	4	4	4	4	4	4	Jas. Hockick	33	3	1	Mullion
5 <sup>th</sup>	5	5	5	5	5	5	5	5	5	5	5	5	Jas. Deane	2	1	1	Dennis
6 <sup>th</sup>	6	6	6	6	6	6	6	6	6	6	6	6	Jas. Crawford	1	12	1	Superin.
7 <sup>th</sup>	7	7	7	7	7	7	7	7	7	7	7	7	Wm. Brown	35	6	4	Paidley
8 <sup>th</sup>	8	8	8	8	8	8	8	8	8	8	8	8	Pat. H. Hockick	2	1	1	Gatehouse
9 <sup>th</sup>	9	9	9	9	9	9	9	9	9	9	9	9	Alex. Hall	1	1	1	Kilgallon
10 <sup>th</sup>	10	10	10	10	10	10	10	10	10	10	10	10	Jas. McCulloch	1	1	1	Expectant
11 <sup>th</sup>	11	11	11	11	11	11	11	11	11	11	11	11	Alex. Watson	1	1	1	Superin.
12 <sup>th</sup>	12	12	12	12	12	12	12	12	12	12	12	12	Jas. Graham	2	3	1	D <sup>o</sup>
13 <sup>th</sup>	13	13	13	13	13	13	13	13	13	13	13	13	Alex. Henderson	7	7	1	Examiner

Robt Burns



## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

AT the moment English, Scottish, and Welsh motorists are wondering whether to carry the certificate of "third party" insurance with them when using a car or to leave it at home. Legally, it does not matter which course they take, as the new Road Traffic Act allows a motorist five days to present the certificate personally at a named police station, in place of exhibiting it on the demand of a uniformed constable when involved in an accident. Originally, the intention of those responsible for the drafting of the section in the Act was to make the driver carry the certificate always, so as to be able to produce it at any moment. However, we are all apt to forget things sometimes, and so the R.A.C. and A.A. pressed for five days' grace to produce it without penalty, and this arrangement was adopted. Already one motorist has written to the Press in order to warn his fellows that his certificate of insurance had been stolen from his car, and other more valuable goods left untouched. Consequently, it is surmised that car thieves will endeavour to obtain a number of other folks' certificates to use as "bluffs" to the police should they become involved in a collision in their "get-away."

As the certificates in question are contained usually in a cardboard case or holder about twice as long as one's driving licence, motorists must carry them in their coat pockets; or in a bag, if of the gentle sex; or in a locked box or cupboard on the car. In the last case, this can be broken into, so is risky. Personally, I am carrying mine in my coat pocket as I do a note-case; but frankly, this is only because I am expecting the police to stop cars to see if the drivers are insured, and I do not want to have to waste the time involved in taking the certificate to a police station within five days. Otherwise I agree with many of my friends that the best place

for such certificates is at home or at the office, locked up in the private safe, or in the bank's strong-room.

### Motor Year-Book for Scotland.

I have received the twelfth of the series of the "Motor Year-Book for Scotland" (published by Munro and Co., of Edinburgh and Glasgow, at the very moderate price of 1s. 6d.). It is a useful publication, which I welcome every year because it contains all I want to know when visiting the North, as the book caters equally well for the experienced motorist,

edition of the "Motor Year-Book for Scotland" should prove a constant guide for the tourist, as well as pleasantly instructive to the general reader.

### Fiat to Build Spain's Cars.

The Spanish National Motor-Car Co., established about two years ago in Barcelona with the support of the Spanish Government, has been purchased by the Fiat Co., of Turin, for the sum of two million pesetas. These works will be utilised for the production of Fiat cars for the Spanish home market.

Readers may remember that I chronicled the production of the Spanish car of eight-cylinders, designed by the Italian automobile engineer, Signor Moglia, to be made in these Spanish national motor works. Unfortunately, political changes took place before the Government capital had been subscribed, so the works, on which some six million pesetas had been expended, were obliged to close down just as the new eight-cylinder Spanish national car was getting into production. However, I do not suppose the present Spanish Government will greatly mind who owns the factory, as long as it keeps going as an active motor-car producing concern. Every nation to-day needs some motor works in its possession in case of war, with the probable shutting-off of both aviation and motor-car supplies from outside sources.

The Spanish Government can always commandeer these works at Barcelona if they need them in times of national urgency, and in the meantime the Fiat Co. will develop its manufacturing resources in this particular. At the same time, I am sorry we in England did not get the offer to take these works over and build cars of British design for the Spanish people.

### Stewart Special Racing Car.

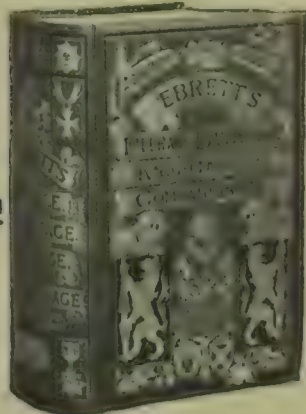
Further details are now to hand in reference to Mr. Fred H. Stewart's special racing car, built in Australia to compete for the world's speed record

[Continued overleaf.]



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the novice, the prospective car-owner, and the trader. The maps are very clear on the ten-miles-to-an-inch scale. Mr. Stenson Cooke, secretary to the A.A., contributes an article on "Motorists' Requirements," while Sir William Letts recounts his experiences of driving his first car in 1898. There are quite a number of other interesting articles by well-known motorists, including Mr. W. M. W. Thomas, of Morris Motors, Ltd., and Mr. Kaye Don, of Avon-Sieberling Tyre Co., Ltd., who contribute their views on all sorts of subjects. As a gazetteer, road book, and index for all motorists' wants in North Britain, the 1931



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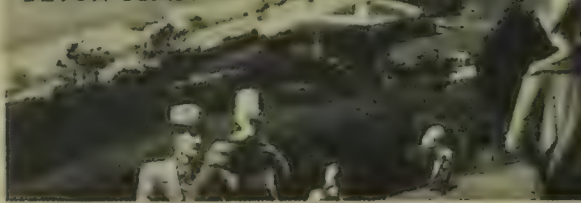
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For all information and literature apply to the Spanish National Tourist Board Offices at Paris, 12, Boulevard de la Madeleine; New York, 695, Fifth Avenue; Rome, 9, Via Condotti; Munich, 6, Residenzstrasse; Buenos Aires, Veinticinco de Mayo, 158; Gibraltar, 63-67, Main Street. At London and other cities apply to Thos. Cook & Son's, and Wagons Lits Agencies, or any other Travel Agency.



(Continued.)

on Ninety Mile Beach, to be driven by "Wizard" Smith, the Australian racing motorist. As previously mentioned, this Stewart Special is designed on the lines of the "Golden Arrow"; but, whereas the latter had a single tail-fin, the Stewart Special has the streamlining aft of each rear wheel running up to an individual tail-fin, so there are two of these in place of a single fin. The wheel-base is stated to be 13 ft. 4 in., with a 5-ft. track in place of the standard 4 ft. 8 in. track of ordinary big touring cars. The metal undershield is carried to the level of the air intake for the lowest of the three carburettors which feed the three banks of four cylinders of the Napier Schneider Cup type aero-engine. These banks of cylinders are disposed in the form of an arrow-head, with the shaft socket vertical, and each block has two overhead camshafts and the valves nearly vertical. At the forward end is a high-speed blower, with the three Claudel-Hobson carburettors fed by a fuel pump from a tank in the rear of the chassis. The radiators are carried between the wheels, and water is circulated through the light steel jackets of the cylinders by a large pump with twin feeds on the exhaust side. Behind the engine blocks are two magnetos, each of which serves four plugs on each block of cylinders, one series of plugs being on one side and the other on the opposite side of the cylinder. The cylinders are on the same centre-line, so that the connecting rods consist of a master and two auxiliary rods with wrist-pins. Behind the engine comes a special fly-wheel, a disc clutch, and the unit three-speed gear-box. Behind this is a bevel driving an athwartside shaft, with two more bevels for the propeller-shafts running on either side of the driving seat to rear main bevels. The propeller-shafts have armoured casings. There is no differential, and each rear wheel is independently driven by a shaft with two universal joints. The front axle has radius-rods, passes through orifices in the frame-side members, and has a slight fore and aft movement as well as the normal up and down action. All four springs are half-elliptic. Each front wheel is separately steered by a cam gear, but both wheels are coupled together by a tie-rod. Only brakes on the back wheels are fitted with the Dewandre servo-vacuum system. Rigid disc road wheels carry the tyres, and the latter are fitted with ten security bolts to each wheel and a streamline cover over each disc.

## CHESS.

CONDUCTED BY ERNEST IRVING.

TO CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresh House, 346, Strand, W.C.2.

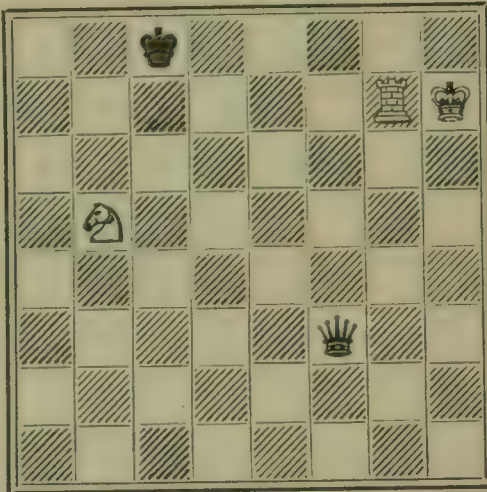
## ANSWERS TO CORRESPONDENTS.

JOHN HANNAN (Newburgh, N.Y.).—The pawn QB6 in Problem No. 4079 is, as you say, of no use to White. On the contrary, it prevents a second solution by BK7ch.

HEDLEY FENNER (Brixton).—We are sorry the solvers' list has been delayed, owing to pressure of work and the intervention of the "festive season."

GAME PROBLEM No. LVII.—By W. A. SHINKMAN.

BLACK (2 pieces).



WHITE (3 pieces).

[In Forsyth Notation: 2k5; 6Rk; 8; 1S6; 8; 5q2; 8; 8.]

White to play and draw.

This week's game problem, though an "artificial" composition, might, of course, occur in an actual game. It is taken from the collection of Shinkman's problems made by Mr. Alain C. White, and published under the title of "The Golden Argosy."

## SOLUTION OF GAME PROBLEM No. LV.

[1s1qr2k; r6p; p2brp2; 1ppBpP2; 4P2Q; 2PrB2R; PP3PrK; 6Rr—Black to resign, and give reasons for it!]

The shadow of death that made Black reach for the henna was RKt3! So many of our solvers have gone wrong over this that we withhold the continuations till next week, thinking they may like to work them out for themselves.

CORRECT SOLUTIONS OF PROBLEM No. 4078 received from George Parbury (Singapore); of No. 4079 from R B Cooke (Portland, Me.) and John Hannan (Newburgh, N.Y.); of No. 4080 from H Burgess

(St. Leonards), John Hannan (Newburgh, N.Y.), W Strangman Hill (Clondalkin), and Hedley Fenner (Brixton); and of No. 4081 from H Burgess (St. Leonards), M E Jowett (Grange-over-Sands), H Richards (Hove), P J Wood (Wakefield), M Heath (London), Hedley Fenner (Brixton), and E Boswell (Lancaster).

CORRECT SOLUTIONS OF GAME PROBLEM No. LIV. received from Julio Mond (Seville), Seress Imre (Budapest), E G S Churchill (Blockley), Frederick N Braund (Ware), J Barry Brown (Naas), H Richards (Hove), Hedley Fenner (Brixton), and E McKenzie (Motherwell).

## FICTION OF THE MONTH.—(Continued from Page 142.)

she has been the victim of the American marriage-market system; her parents have sacrificed her happiness in the interests of worldly ambition and social success. She gets so much sympathy from herself and "Uncle" Biff that the reader feels inclined to withhold his or bestow it elsewhere; but, alas! no other more worthy object presents itself. One may not like Mary; one could not like her mother; to this extent she has proved her point against the older generation.

There was no doubt that Sir Jasper Pattison was better dead, but when he was discovered shot on his own estate, Sergeant Lake found himself faced by a quantity of clues all of which seemed to lead nowhere. He was glad to avail himself of the help of Mr. Reece. "The Tragedy at Draythorpe" is an exciting murder-story. More original, however, is "The Strangler Fig," by John Stephen Strange. Its title promises the macabre and unusual; and the reader who buys it for the sake of these qualities will not be disappointed. The supernatural element, however, is not allowed to become unruly, or spoil the logic necessary to a detective story. The characters are interesting and individual, the plot is exciting, and the background—a lonely island off the coast of Florida—adds a touch of originality. The chief business of the writer of a mystery story is to have a secret and keep it to the end. Mr. Masters in no way fails. Arad Shamash, apparently reincarnate from Babylon, mystifies the reader as much as the house-party at Odecombe, who are all compelled to dance to his disconcerting music.

A visit to an exhibition of sporting pictures is always exhilarating, and the Loan Exhibition of Sporting Pictures in aid of the London Foot Hospital, which Lord Lonsdale is to open on Feb. 6, at 144, Piccadilly, promises to be particularly interesting. The pictures cover every field of sport, and so will appeal not only to the hunting-man, but to almost everyone with out-of-door interests. The exhibition will be open for a fortnight, and, as the pictures come from many sources, the opportunity of being able to see them as a whole may never occur again, so that Feb. 6 should be made a date to remember.

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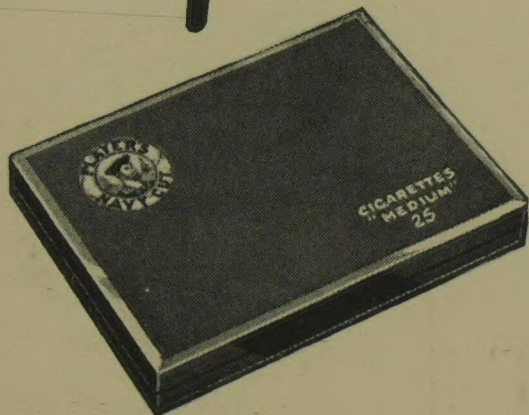
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## MARINE CARAVANNING.—CXIII.

By COMMANDER G. C. E. HAMPDEN, R.N.

IF peace and quietness combined with running costs that are not unduly heavy is desired in any vessel, her speed must be moderate, or, in the case of yachts having displacement hulls, it should not exceed approximately 15 knots. The majority of small motor-cruisers cannot attain, of course, anything like this speed, but there are many little ways by which their performance can be improved at small expense to their owners. Most vessels would be faster if they were lengthened or made finer in the region of the stern, but this is an expensive matter, so may be omitted.

It is obvious that the maximum power must be obtained from the engine, but it is useless to tune it up to a high standard of efficiency unless all the power produced is transmitted to the propeller and the latter is of a suitable design for the hull and power employed. One of the most common causes of loss of power at the propeller in the modern lightly-built boats is faulty alignment of the propeller-shaft. Everything may appear to be correct before the vessel is launched, but further adjustment is usually required after she becomes water-borne, owing to the hull assuming a slightly different form. After this has been made and a short trial trip taken, many owners are satisfied, providing the various bearings remain cool; but this is not enough. It is often forgotten that a boat when at full speed takes up a different form (becomes shorter) to that of when she is at rest, and that cases have occurred in which a long, unsupported shaft has assumed a bent form (resulting in a wobble when running) owing to the thrust exerted by the propeller. Before the shaft-alignment is finally passed as perfect, and all friction thereby eliminated, it is most important that the stores, ballast, fuel, and other heavy weights should

be on board and in their proper places. The correct distribution of ballast, in particular, has a great effect on the speed of a boat. It is not possible to lay down any definite rule for its distribution, as the problem varies in every vessel, so trial and error affords the only solution. To illustrate how important this matter may become, it may be stated that, by shifting

when the Oertz streamline type has been fitted in place of the usual plate kind. The makers of this rudder claim that it will increase the speed of a vessel by at least half a knot, and they quote many instances to prove their contention. An increase of half a knot in, say, a 7-knot motor-cruiser is worth having, especially when it entails not only no greater engine

power, but a ten per cent. reduction in fuel consumption, as in this case. It is purely a matter of reducing friction, of course, and for the same reason, to refer once again to propeller-shafts, it is wise to fit cutless rubber bearings rather than those of bronze.

Everyone knows the effect of wind-pressure as a reducer of speed even when the rate of progress is slow, and that it increases as the square of the velocity. More could be done by designers of small motor-craft to reduce its amount by streamlining the super-structures, and incidentally improving the looks of vessels generally. Even the masts create considerable resistance, for those of the streamline type used in coastal motor-boats reduce the speed by nearly half a knot when these vessels travel at approximately 33 knots. At the low speeds usual in small motor-cruisers, the matter of weight and deep draught is not of very great importance; in fact, a heavy boat may even have advantages over a light vessel owing to the propeller being more deeply submerged, and thus working under better conditions.

To sum up, therefore, there is no reason why the careful owner should not be able to increase the speed of his craft by one knot if he pays attention to the small details mentioned. If he does this he will also find that he has effected a considerable reduction in his fuel bill, quite apart from the fact that when under power his ship will be generally quieter and freer from vibration and, in consequence, a much more peaceful place of abode and means of transit!



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